

EMIGRE NO.52

Heroes

Deseret Alphabet

Selfsameness

Las Vegas

World of Money

Diazo Haiku

FALL 99

PRICE: \$7.95





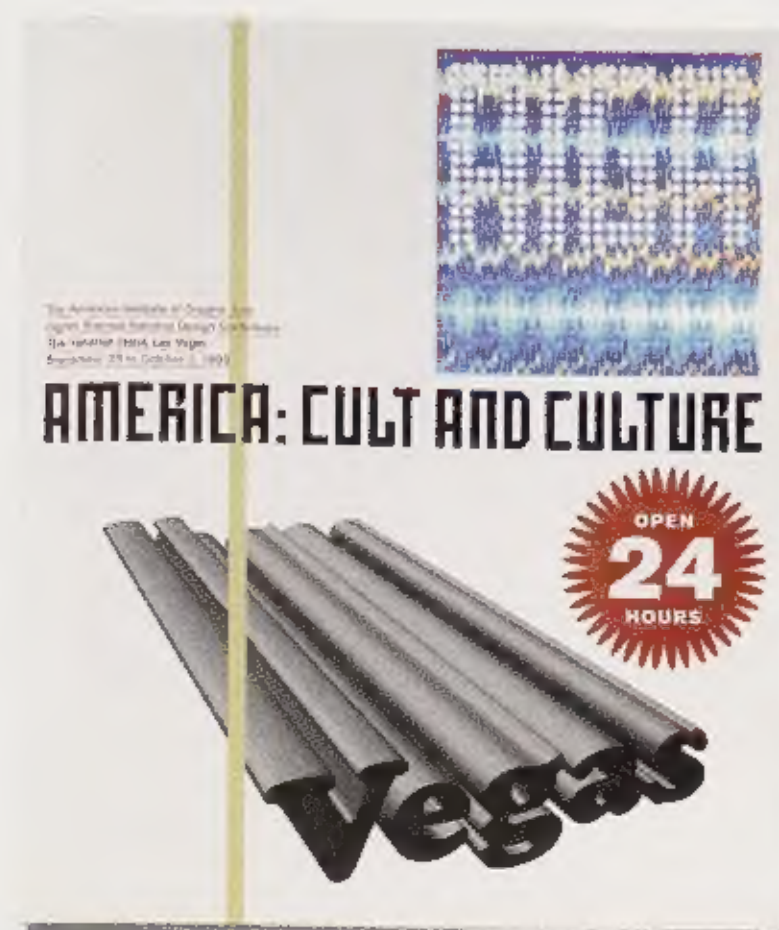
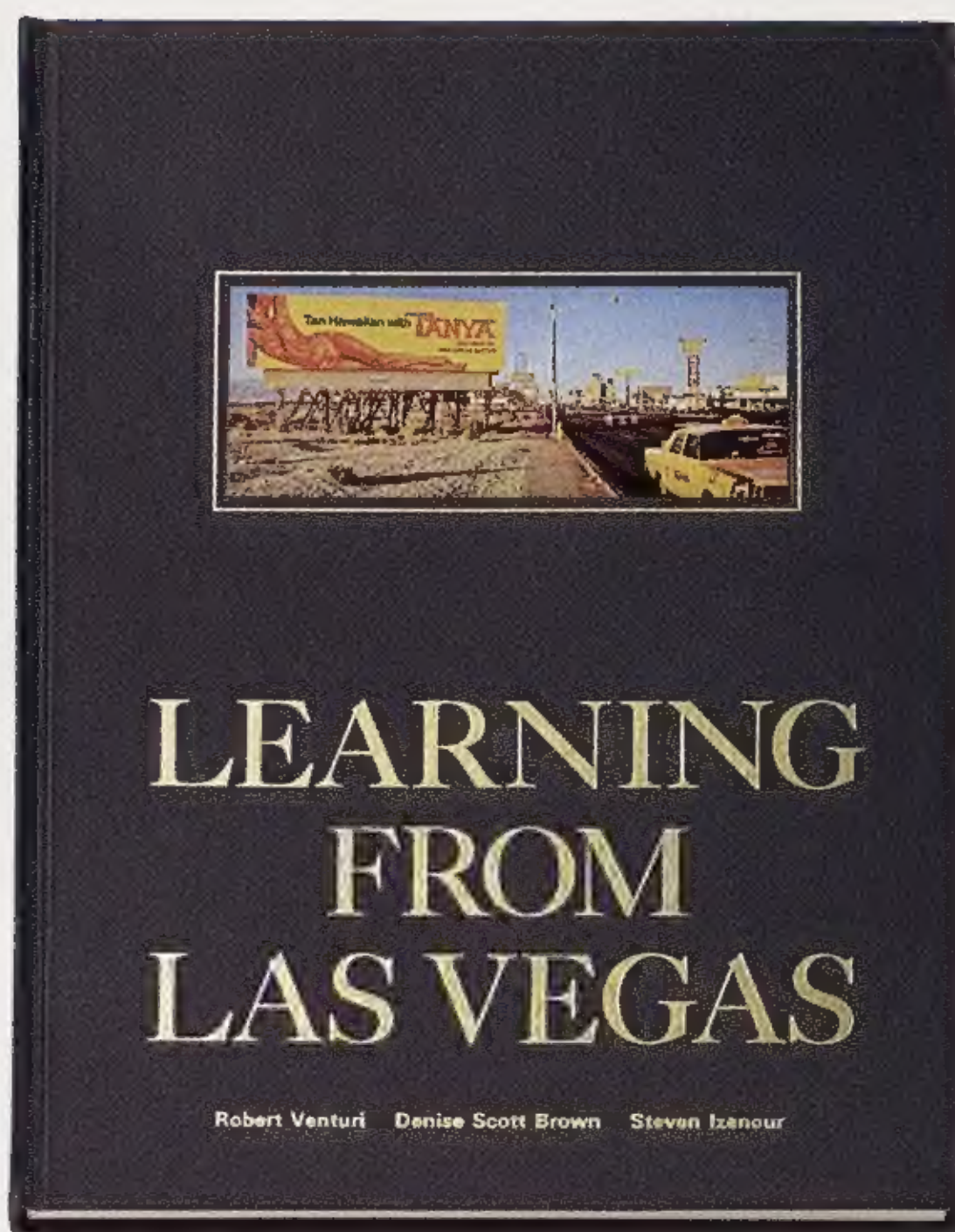
VIEW FROM ROOM 23006 AT THE MIRAGE HOTEL, LAS VEGAS, NEVADA, AUGUST, 1999

Art director and editor Rudy VanderLans  
Copy editor Alice Polesky  
Emigre Fonts Zuzana Licko  
General manager Tim Starback  
Sales and distribution Ella Cross, Kristi Burgess  
Phone (916) 451 4344  
Fax (916) 451 4351  
Email [sales@emigre.com](mailto:sales@emigre.com) or [editor@emigre.com](mailto:editor@emigre.com)  
Website [www.emigre.com](http://www.emigre.com)  
Prepress and printing American Web, Denver, CO  
Paper New Leaf Paper, San Francisco, CA

Emigre (issn 1045-3717) is published quarterly by  
Emigre, Inc., 4475 D Street, Sacramento, CA 95819, USA.  
Postmaster please send address changes to:  
Emigre, 4475 D Street, Sacramento, CA 95819, USA.  
Copyright © 1999 Emigre, Inc. All rights reserved.  
No part of this publication may be reproduced without  
written permission from the contributors or Emigre.  
Emigre is a registered trademark of Emigre, Inc.

## EMIGRE NO. 52 WINTER 99

*The magazine you love to hate*



*Learning from Las Vegas*  
PUBLISHED AND DESIGNED BY THE MIT PRESS, 1972

*America: Cult and Culture*  
PROGRAM FOR THE AMERICAN INSTITUTE OF GRAPHIC ARTS EIGHTH BIENNIAL  
NATIONAL DESIGN CONFERENCE, LAS VEGAS  
PUBLISHED BY THE AMERICAN INSTITUTE OF GRAPHIC ARTS, 1999  
DESIGNED BY LUKE HAYMAN



# INTRODUCTION

MANY OF YOU, I'm sure, attended this year's annual AIGA conference in Las Vegas. If you didn't, you missed a great opportunity to visit one of America's most graphic cities, or, as Vicki Gold Levi in the *AIGA Journal* put it more tellingly, "design purgatory."

It's difficult, as a graphic designer, not to like Las Vegas. The appeal of this city to designers is obvious; nowhere can you find bigger graphics, bigger type, and more samples of the vernacular and Americana. The promotional material for the AIGA conference rightfully spoke of Las Vegas being "the purest expression of America and American urbanism, a place where graphic design becomes architecture." It's an inspiring place for the visually oriented.

No one understood this better than Robert Venturi. In his seminal book, *Learning from Las Vegas*, published in 1972 and co-authored with Denise Scott Brown and Steven Izenour, he argued for the value of symbolism in commercial art and strip architecture. Through in-depth analysis and hundreds of images, he showed us how we may gain insight from the Strip's existing commercial vernacular landscape and how we may use that language to better communicate with our audience. In other words, he turned low culture into high culture, put the post before modern so to speak, and in the process permanently changed the visual palette of architecture and, soon thereafter, graphic design.

Venturi was also keen to point out, throughout his book, that this was a study of "method not content," and that it was only one aspect of the "architect's broader synthetic tasks." In this spirit, of considering our "overall" responsibilities as image makers and self-proclaimed cultural mediators, and with the experience of Las Vegas fresh in our minds, I thought it worthwhile to focus on the other side of the coin — the down side of a visually stimulating, out-of-control, manufactured environment.

"Las Vegas Versus Nature," published within these pages, looks at these issues. Written by Mike Davis in 1998, the article points out what it means to live in a place like Las Vegas and what impact its commercialism and no-limits architectural development has on its environment.

The text is presented here in the form of a type specimen. It is a long tradition within the world of type foundries to publish classic texts that are in the public domain to showcase typeface designs and layouts. We continue in this vein, but have updated the idea of the copyright-free, classic text, to one that is paid for and urgent.

FURTHER, a few recurring themes can be found in this issue. After Andreas Lauhoff's Speech-recognizing Letterforms project in *Emigre* 51, here we publish another radical typographic experiment played out nearly 150 years ago by no one less than Mormon prophet Brigham Young. The Deseret Alphabet, a font that would easily fit in any contemporary experimental typography publication, was commissioned by Young in the 1850s. It must have been an exciting time when a person could actually think it possible to reform the written English language. Young thought it possible in 1850. What it looked like, and how it fared, can be seen within these pages.

We also continue with Elliott Earls's series of portraits titled *Gangsters and Their Effect on My Soul*. Earls, who in my mind is one of the most original voices within design today, is also one of the few artists who has been able to seamlessly meld together music, design, video, spoken word and live performance art into a complete visual/verbal theater for which there exists no classification as of yet. These portraits are only a portion of his wide range of talents.

Also present is the work of Bob Dahlquist. His haiku-like type poems, which usually litter his Sacramento house in various stages of (dis)assemblage, found their way onto these pages in a completed form presented as a visual documentary designed and art-directed by Dahlquist himself.

From Holland comes the work of the Experimental JetSet, who give us a deadpan rundown on the *World of Money* as we approach the year 2000. And Ryan McGinness, after recently publishing the critically acclaimed book *flatnessisgod*, presents *selfsameness*, a series of pages exploiting his own persona. **RVDL**



# THE READERS REPLY TO FIRST THINGS FIRST MANIFESTO 2000

## FINALLY

Hey! I may not be some high-end, famous designer, or even that decent a designer, but I'm still a designer. I think you oughta make the "First Things First" manifesto signable by as many of us as possible, not just the few you listed, cuz I've been waiting for some sort of declaration like this actually coming from the design world itself...

DAVE MOSSO, COSTA MESA, CA, INTERNET

## LESS IS MORE 2000 OR WHO NEEDS "DESIGN"?

The recent multiple publishings of the "First Things First" manifesto 2000 came as no surprise to me. We're now at the turn of the millennium, and the heady days of "graphic agitation" that preceded it have drawn to a close. Through the typographic radicalism of the recent past, graphic designers got it all out of their systems. On top of it, the digital revolution that stimulated all that agitation saw us through unprecedented shifts as the democratization of design wrested graphic control out of our (professional) hands. The end isn't just near. It's upon us. Witness Rudy VanderLans' goodbye-ish preface to the 1964 "First Things First" manifesto reprinted in *Emigre* 49: "There are no significant debates happening in graphic design today."

Sobriety and reflection seem in order.

Despite the earnest, well-intentioned renewal of the manifesto — an attempt to kick-start design in the new millennium — I remain skeptical. The redeclaration itself signifies how little design's self-image has changed. A significant portion of the design profession continues to prove, year-in and year-out, its apparent inability to engage in complex critical topics — an inability displayed in the lack of self-critique that characterizes the very profession and all its official organs. Witness the homogeneous profusion of design magazines, how-to books, conferences, professional organizations, annuals, and awards through which it publicizes and sustains itself. This describes the discursive space of design — the institutional delimiters that define our profession.

Yes, "there are pursuits more worthy of our problem-solving skills [than advertising and marketing]." Yes, "unprecedented environmental, social and cultural crises demand our attention." Yes, "many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help." Or do they?

Recently, I was reading a progressive political magazine, *Z*, and couldn't help but notice how "badly" designed it was — a desktop-

published venture. But as soon as I caught myself recoiling (albeit slightly) from its appearance, I recognized how irrelevant professional graphic design was to *Z*'s identity and to its editors and audience. As a hypothetical exercise, I tried to envision how I might remake the magazine, but all my imaginings recast it in a professional light completely antithetical to its spirit. This experience illuminated the limitations of my own initial response and the extent to which I've been viscerally programmed to respond predictably to graphic conventions. *Z* is just fine as it is, I concluded. The identity crisis isn't in the magazine. It's in me.

Perhaps, increasingly, graphic design is less the solution and more the problem. This is the squeamish possibility graphic designers avoid confronting, because in so doing, the profession risks undoing itself. This is the threat posed by any rigorous discursive critique. And graphic designers are as seduced as their clients and public by design's hype (not to mention its reassuring income-earning possibilities).

If graphic design is to begin resituating itself as a cultural practice, this is where the conversation needs to begin: right at home. How inextricably linked is professional design to corporate agendas, and what are those agendas? Is anything besides optical pyrotechnics (read: "eye candy") at work within recent history's award-winning designs? Do we perpetuate stereotypes through our techniques of representation? Does graphic design simply propagate the *lingua franca* of media "production values" or is it (are we) capable of constituting more complex messages and meanings?

Are we committed to grappling with these difficult questions? As many have already pointed out, designers tend to retreat from the political implications of such queries. They respond instead by personalizing their work as expressive counter-strategies to corporate hegemony and the neutral anonymity of "information." But as far as I can tell, this just results in the next round of "radical" design, or even worse, bad "art" — solipsistic, overindulgent, and critically uninformed.

VanderLans's claim that now there's "nothing that you can really sink your teeth into" was intended as a challenge. Obviously, there's a lot. But is the profession up to it? I'm wary. Design's cultural location precludes the vantage points that would afford insight. Those who've glimpsed through the occasional peepholes are going elsewhere (if they haven't already), seeking new opportunities for visual critique and radical cultural practice. I suspect these renegades have always been around, but most designers are too busy patting themselves (and each other) on the back to notice critical alternatives. Design's officialdom can scarcely acknowledge those designers who quietly and unsensationally solve their clients' hard problems in earnest. The work isn't glamorous, clever, hip, or sexy enough to garner much notice.

When design is able to recognize the relativity of its own cultural condition and to look beyond it, the profession will begin to come to terms with its limitations and the potentials that reside elsewhere. For all the talk about design's ubiquitous power, design professionals remain strikingly uninformed and self-absorbed.

A salient example: I didn't notice any response from the graphic



design community to Thomas Frank's recent critique of Tibor Kalman (*Artforum*, February 1999), in a review of *Perverse Optimist*, a compendium of Kalman's work. While I'm as much a fan as anyone, Frank's incisive review succinctly noted the limitations inherent in Kalman's critical position as a designer. Beneath the clever sophistication is a startling naiveté: "What Kalman overlooks is that it is not simply a fluke that a 'radical' like him has become one of the most sought-after architects of the corporate facade... That business allows 'radicals' to do its graphic design is not the inexplicable exception, the 'crack in the wall' that Kalman believes to be such an opportunity for disruption; it is the rule." The design community has always been too busy idolizing Kalman to subject his work to serious critique, and that is even less likely to happen now, with Kalman's untimely death. It took a cultural critic to point out the shortcomings of his work. In light of Frank's observations, it is even more ironic that Kalman inspired the reinvocation of the manifesto in the first place. (I guess designers don't read *Artforum*, much less *Z*.)

In closing, I call on the manifesto's signers (and all its adherents) to take a close hard look at the cultural location of your own work. If you're serious about your claims, take apart everything you ever thought you knew about what you're doing. Set out in uncharted territory. But if you do, if you really do, something tells me you'll no longer recognize what you're doing as design. Because that will no longer be quite what it is. For this new work, as a new kind of practice, will need a new name.

And we don't know what to call it yet.

LORETTA STAPLES, UNIVERSITY OF MICHIGAN,

SCHOOL OF ART & DESIGN, ANN ARBOR, MI, INTERNET

## GOOD NEEDS BAD

While much of design's dialogue this past decade has centered on the relative merits of one mode of visual expression over another, it seems clear we have only recently begun to understand that the real debate lies elsewhere. Mr. Poyner's introductory essay in *Emigre* 51 provides an excellent starting point.

It is telling that so many designers consider themselves simultaneously powerful "...designers are engaged in nothing less than the manufacture of contemporary reality" and powerless "We have absorbed design so deeply into ourselves that we no longer recognize the myriad ways in which it prompts, cajoles, disturbs and excites us." In trying to make sense of it all, easy answers readily lend themselves, from blaming "the brandmeisters and marketing gurus" who manipulate design, to shrouding design's "alchemical" effect on us in an air of mystery.

As with most debates of this scale, complexity is often oversimplified. Sympathizers with "First Things First" are as likely to establish a new mode of design practice as commodification is likely to kill the expression of those who wish to overcome it. Good needs bad if for no other reason than to define itself.

What is hopeful about this debate is not whether commodification will be ended (in time it will probably be displaced by something else, just as other forms of social organization have come and

gone) or whether thinking individuals will conquer the mindless mob (as long as commodification exists they will both exist), but whether the terms of our debate may yet rise above the exclusivity of a visual fashion show (arguing the stylistic merits of modernism, postmodernism, and whatever's next) to one of broader substance: *What do we want to say?*

DENNIS MABRY, INTERNET

## A CALL TO ARMS

### AGAINST FUTURE RETRO-MANIFESTOES FROM THE DISILLUSIONED

*We, the undersigned, are citizen-consumers. We also happen to be graphic designers, art-directors and visual communicators who have been raised in a world in which the techniques and apparatus of museum signage and bus time tables have persistently been presented to us as the most effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.*

But snide comments aside.

Design is encased in capitalism, and even though there are many brownie points to be won for the individual through the creation of coffee-table books, high-brow exhibitions and niche magazines, this link will persist.

Unfortunately for the politically conscious, the all-pervasive economic mentality measures success only by rise in consumption, which we all know is bad for the planet even though we can't keep our hands off that new brand of sugared cereal that we ourselves helped sell.

Every sector of commerce is embroiled in this problem, but few of the professionals engaged in them choose to see their field as the prime motivator behind it. The rise in consumption is not about graphic design; it is about capitalism channeling fear and greed. It is not your fault, but if you really feel you need to do something about the situation, your 500Mhz G4 Mac will not take you there — molotov cocktails will.

The omnipresence of design is not due to its inherent potential, but rather lent it by the powerful machinations of advertising and marketing. Therein lies the only challenge. The definition of design will never be changed by individuals turning away from the discipline, but rather by the choices and negotiations they enter into when creating commercial art. It is our belief that only by injecting milligrams of what we hold at heart into the very mainstream of popular culture is there any real hope of changing it into something else.

And what should this "else" be?

Much of the dumbing down in the media results from an attitude of superiority; from communication professionals talking down to the citizen-consumers they despise, but continue to make their living out of. The instant we start to treat the people at the business end of our messages as our peers, we have an opportunity to enter into valuable dialogue with them, challenging the preconceptions of meaning and of the fabric that contains the messages. All this and more: In Ads!



And hey, if we should lay down our collective mice and never do a biscuit box again, the citizen-consumers would have to do it for themselves, and there's no telling what the world would look like.

EVEN WESTVANG, MEDIENOPERATØRE, OSLO

TOM ELSNER & HILLA NESKE, ARTIFICIAL ENVIRONMENTS, LONDON

INTERNET

## DESIGNING IS NOT A POLITICAL ACT

On first reading the "First Things First" manifesto 2000, we were a little bemused by both its subject and conclusions. After the first pass it seemed that the designers who had signed the manifesto were dissatisfied with their lot and were pleading for more demanding and socially useful work. On further reading it became clear that they were not actually referring to themselves at all, as on reflection they get the pick of the projects. When was the last time anyone on the list (many of them our valued friends and colleagues) stooped to apply their skills to selling butt-toner?

The arguments in the manifesto are underpinned by a sneering and puritanical view of designers' association with such products as light beers, cigarettes and 4x4 vehicles. For those of us who don't share the signatories' problem with products that many see as the essentials of life, would they care to be more explicit about what exactly there is to worry about? Even if the signatories think drinking is wrong, what right have they got to preach its evils? And even if it were a problem, do they consider that design has the power to stop us drinking? At best, an advertising campaign might influence a change of brand, but it won't start us drinking beer if we don't already.

We share a dislike of the often crass results of the marketisation of everyday life, extending from invasive advertising to sponsored weather forecasts, and from Pay TV to libraries being replaced by Barnes & Noble. We are also clear that this trend is driven by the widely held belief that there is no alternative to the market (currently running at fever pitch) combined with the decline of the welfare state. To hold designers culpable for these social and economic forces is laughable. The mistake that is all too often made by politically concerned designers is to equate social and political problems with design solutions, when in fact only design problems have design solutions.

There are indeed many areas where design could make a remarkable difference to our lives. Many of these are listed in the manifesto, but it is not made clear how they might actually be addressed, only that they should be. The most significant area the manifesto ignores is design for the Internet. This new discipline is open for us to investigate and shape, and many designers (though not enough) have risen to this challenge. As this magazine goes to press, "Advance for Design" is being launched at the AIGA annual conference with a mission to create "a new community of design practitioners who are challenged to design for a world that is increasingly digital and connected."

As socially committed designers who have given our time in recent years to anti-war and pro-choice campaigns, we have learned two lessons. The first is the need for freedom of speech

and expression: what is ethical to one designer may be abhorrent to another. The second is the importance of differentiating between paid and unpaid work. When giving their time to a project, as opposed to being paid for it, a designer is free to pick and choose those projects. With paid work it is a very different scenario. While many designers treat it as a vocation, being a designer is actually just a job, like being a printer or an accountant. How, we wonder, would the signatories react if their printer refused to work on one of their design projects because they disagreed with it, or their accountant refused to audit their books because they disapproved of the projects the designer had worked on?

Back in 1964 when the original "First Things First" manifesto was launched, the argument that the public was being fooled by the relatively new mass media of advertising had some merit. To make the same argument today implies a sadly low opinion of the public's intelligence and inflates the influence of designers by mystifying their power to beguile. Far from duping the public, the advertising industry is now paranoid about being ignored by media-savvy consumers.

There can be no such thing as radical design without a radical sociopolitical context. What follows from this is that socially and politically committed designers should focus their energies in those spheres, while concentrating on creating great design for design's sake during their working day. They should develop a clear political analysis that backs up their slogans, whether they are concerned about the environment and over-consumption, or Western military adventures. Who you work for and what projects you end up working on is largely a career and not a political issue.

If being radical is your thing, engage with and act on some truly radical ideas and don't get hung up about your day job.

NICO MACDONALD AND KEVIN MCCULLAGH, DESIGN AGENDA, ENGLAND

## FIRST THINGS FIRST – WHAT WERE YOU THINKING?

It is true that Advertising has been presented to us as the most lucrative use of our talents. It is not seen as the most effective nor desirable use of our talents, apart from becoming richer. Those in the Advertising industry can hardly argue that there is something other than money that motivates their career, though there are sure to be those who have convinced themselves otherwise. F. Scott Fitzgerald said: "Advertising is a racket, like the brokerage business. You cannot be honest without admitting that its constructive contribution to humanity is exactly minus zero." Graphic designers do take part in an indirect form of advertising; packaging and branding do participate in influencing the consumer. But there is a line to be drawn between Advertising and Graphic Design, which you haven't made clear, or don't wish to – I can't tell.

What you also haven't done is explain in a concise manner what it is you propose – because proposing "a reversal of priorities in favor of more useful, lasting and democratic forms of communication," is not saying much, just alienating a vast public reading your message. You're hiding behind big words. G.K. Chesterton said: "long words go rattling by us like long railways trains. We know they are carrying thousands [or maybe 33] who are too tired or too



indolent to walk and think for themselves." I mean, what the heck do you mean by "a new kind of meaning?" Can Milton Glaser tell me? How about Erik Spiekermann? A phrase like that is meant to get us "excited about the project" by being mystical and romantic, but it's crap.

Maybe Rick Poynor can tell me. He says in his article that "The product may be little different in real terms from its rivals. What seduces us is its 'image.'" It is not merely the design or image of a product that contributes to our perception and feeling of it. I drink Coke because it tastes better than Pepsi. Design or image sell only so much, it's the quality of the product that makes people come back (North Face clothing and Mag-lite flashlights are great examples). Alan H. Meyer said: "The best ad is a good product." The common sense of the American public will guarantee that no one will buy a Honda based on their lame ad campaign, but only because it's a good car. If it was all about image I'd never eat at Carl's Jr. again ... and to the guys who promote Alero, please stop!

Rick mentions that "design was in danger of forgetting its responsibility to struggle for a better life for all." Design has never had a responsibility to struggle for a better life for all. An easier one, sure. Life is not *better* because we can quickly understand a subway map or a nutrition label, just as life is not better because of technological advances like the subway or microwave — life is only made easier.

Design as communication and design as persuasion is mentioned, but what about design as expression? Where does Tomato, Charles Wilkin, CSA Design, and Imaginary Forces belong (even Rudy and his desert images)? The vision of a designer that Kinneir talks of can be found in the work of Massimo Vignelli, and the results are sterile, void of any passion and movement.

It is also mentioned that "Design's love affair with form to the exclusion of almost everything else lies at the heart of the problem." What lies at the heart of the problem has more to do with irresponsible marketing departments relying on polls, statistics, and other abstract and ambiguous methods of measuring public opinion, and the designers and advertisers who depend on such strategies. I repeat ... to the guys who promote Alero, stop!

You've given us a manifesto that is nothing more than a political pipe dream, full of brash accusations, not too much thought, yet much imagination. You're looking to get us excited about your magazine again, because there hasn't been much excitement the last few issues. And for the cover to carry such political urgency, what the heck do articles like Speech-recognizing Letterforms have to contribute to your political crusade? Speech-recognize this word: crap.

GARY WILLIAMS II, PASADENA, CA

## REPLY

As a signatory of the "First Things First 2000" manifesto, I'd like to explain why I signed (and published) the manifesto.

To me, the "First Things First" manifesto is inspirational and encouraging. It tells me there are many design professionals who have social standards that influence whom they choose to work for

and what kind of work they do. The manifesto's aim is not to hold designers culpable for the world's social and economic problems. On the contrary, it sees designers as having real potential to help cure its ills and make this world a better place. This may be too ideological a notion for those who believe that "stooping to apply your skills to sell butt-toner" is what graphic design is all about, and who see no alternative to the commercialization of everyday life. But to others, who try to integrate their social beliefs with their careers, the goal to improve things for all is simply one of the responsibilities of life.

You can ridicule the language of the manifesto, or make yourself feel better by saying that design and advertising have limited powers and shift the responsibility to your marketing departments, or you can dismiss the whole effort simply as a cheap way for Emigre to get some attention. But those tactics, it seems to me, evade the question at the heart of the manifesto; "What are you doing, in your professional life, to make this world a better place for all?" Obviously, there are no simple answers. True, the manifesto only suggests in broad, ambiguous terms what can be done to put our talents to better use. But much can be done, there is ample room for improvement, and it's up to each of us to figure out how to best accomplish this.

RUDY VANDERLANS



ADVERTISEMENT TPC003:  
FULL PAGE, FULL COLOR  
CMYK

PUBLISHING DATE:  
NOVEMBER 06, 1999  
ISSUE #52

PAGE TRIM SIZE:  
8.375 X 10.875  
0.25 BLEED



TEST PILOT COLLECTIVE

TYPEFACE DESIGN

GRAPHIC DESIGN

[www.testpilotcollective.com](http://www.testpilotcollective.com)

To receive a Test Pilot Collective catalog/poster:  
fill out this form and enclose \$1.00 for USA shipping or \$5.00 for foreign shipping and send to:

TEST PILOT COLLECTIVE  
3010 HENNEPIN AVE.S.  
SUITE #159  
MINNEAPOLIS, MN 55408

1			2		
LAST NAME	FIRST NAME	COMPANY			
3					
ADDRESS	APT/SUITE#				
4				5	
CITY	STATE	POSTAL CODE	COUNTRY		
6					
E-MAIL ADDRESS					

NOT VALID WITHOUT U.S.  
CURRENCY ENCLOSED.



# Mrs. Eaves A TYPE SPECIMEN

*A family of fonts designed by Zuzana Licko, here used in a reprint of*

**LAS VEGAS versus NATURE** an article written by Mike Davis

*From Reopening the American West, edited by Hal K. Rothman.*

Copyright © 1998 The Arizona Board of Regents.

Reprinted by permission of the University of Arizona Press.

LAYOUT AND PHOTOGRAPHY BY RUDY VANDERLANS





IT WAS ADVERTISED AS THE BIGGEST non-nuclear explosion in Nevada's history. On October 27, 1993, Steve Wynn, the state's official "god of hospitality," flashed his trademark smile and pushed the detonator button. As 200,000 Las Vegans cheered, the *Dunes Hotel*, former flagship of the *Strip*, slowly crumbled to the desert floor. The giant dust plume was visible from the California border.

Nobody in Nevada found it the least bit strange that Wynn's gift to the city that he so adores was to blow up an important piece of its past. This was simply urban renewal Vegas-style: one costly facade destroyed to make way for another. Indeed, the destruction of the *Dunes* merely encouraged other corporate casino owners to blow up their obsolete properties with equal fanfare: the *Sands*, of *Rat Pack* fame, came down in November 1996, while the *Hacienda* was dynamited at the stroke of midnight on *New Year's Eve*. Extravagant demolitions have become Las Vegas's version of civic festivals.

In place of the old *Dunes*, Wynn's *Mirage Resorts* is completing the \$1.25 billion *Bellagio*, a super-resort with lakes large enough for jet-skiing, created using water that came from the allotments of the original *Dunes* golf course. Wynn's purchase of the *Dunes* solved his problem, but not that of other developers of resorts. Impresario Sheldon Adelson, who is building the \$2 billion, 6,000-room *Venetian Casino Resort* on the site of the *Sands*, with gondolas along artificial canals, has not explained where his water will come from; neither has Circus Circus Enterprises, which is transforming the old *Hacienda* into *Project Paradise*, "an ancient forbidden city on a lush tropical island with Hawaiian-style waves and a swim-up shark exhibit."<sup>1</sup>

In the five years since Wynn blew up the *Dunes*, \$8 billion has been invested in thirteen major properties along the *Strip* alone. As a result, the *Sphinx* now shares an adjacent street address with the *Statue of Liberty*, the *Eiffel Tower*, *Treasure Island*, the *Land of Oz*, and, soon, the *Piazza San Marco*. And the boom, still breaking all records in 1997, shows every sign of continuing.<sup>2</sup>



BY OBSCURE COINCIDENCE, the demolition of the *Dunes* followed close on the centenary of Frederick Jackson Turner's legendary "end of the frontier" address to the World's Columbian Exposition in Chicago, where the young prairie historian meditated famously on the fate of American character in a conquered and rapidly urbanizing West. Turner questioned the survival of frontier democracy in the emergent epoch of giant cities and trusts (not to mention Coney Island and movies) and wondered what the West would be like a century hence.

Steve Wynn and the other robber barons of the *Strip* think they know the answer: Las Vegas is the terminus of western history, the end of the trail. As an overpowering cultural artifact it bestrides the gateway to the twenty first century in the same way that Burnham's "White City" along the Chicago lake front was supposed to prefigure the twentieth century. At the edge of the millennium, this strange amalgam of boomtown, world's fair, and highway robbery is the fastest growing metropolitan area in the United States. (It is also, as we shall see, the abrichest star in the neon firmament of postmodernism.)

More than 30 million tourists had their pockets picked by its onearm bandits and crap tables in 1996: a staggering 33 percent increase since 1990. (By the time you read this, Vegas should be hard on the heels of Orlando, Florida, which is, with 35 million visitors to *Walt Disney World* and *Universal-MGM Studios*, the world's premiere tourist destination.) While southern California has suffered through its worst recession since the 1930s, Las Vegas has generated tens of thousands of new jobs in construction, gaming, security, and related services. As a consequence, nearly a thousand new residents, half of them Californians, arrive each week.<sup>3</sup>

Some of the immigrants are downwardly mobile blue

collar families—the Californians are called "reverse Okies" by locals—desperately seeking a new start in the Vegas boom. Others are affluent retirees headed straight for a gated suburb in what they imagine is a golden sanctuary from the urban turmoil of Los Angeles. Increasing numbers are young Latinos, the new bone and sinew of the casino-and-hotel economy. In spring 1995, Clark County's population passed the one million mark, and anxious demographers predicted that it will grow by another million before 2010.<sup>4</sup>

THE EXPLOSIVE, and largely unforeseen, growth of southern Nevada has dramatically accelerated the environmental deterioration of the American Southwest. Las Vegas long ago outstripped its own natural-resource infrastructure, and its ecological "footprint" now covers all of southern Nevada and adjacent parts of California and Arizona. The hydrofetishism of Steve Wynn (he once proposed turning downtown's Fremont Street into a pseudo-Venetian Grand Canal) sets the standard for Las Vegas's prodigal overconsumption of water: 360 gallons daily per capita versus 211 in Los Angeles, 160 in Tucson, and 110 in Oakland. In a desert basin that receives only 7–8 inches of annual rainfall, irrigation of lawns and golf courses (60 percent of Las Vegas's total water consumption)—not to mention artificial lakes and lagoons—adds the equivalent of another 20 to 30 inches of rainfall per acre.<sup>5</sup>

Yet southern Nevada has little water capital to squander. As Johnny-come-lately to the Colorado Basin water wars, it has to sip Lake Mead through the smallest straw. At the same time, reckless groundwater overdrafts in Las Vegas Valley are producing widespread and costly subsidence of the city's foundations. The *Strip*, for example, is several feet lower today than in 1960, and sections of some subdivisions have had to be abandoned.<sup>6</sup>

**Natural aridity dictates** a fastidiously conservative water ethic. Tucson, after all, has prospered on a reduced water ration: its residents actually seem to prefer having cactus instead of Bermuda grass in their front yards. But Las Vegas haughtily disdains to live within its means. Instead, it is aggressively turning its profligacy into environmental terrorism against its neighbors. **"Give us your water, or we will die,"** developers demand of politicians grown fat on campaign contributions from the gaming industry. Las Vegas is currently pursuing two longterm and fundamentally imperialist strategies for expanding its water resources.



**First**, the Southern Nevada Water Authority is threatening to divert water from the Virgin River (a picturesque tributary of the Colorado with headwaters in Zion National Park) or steal it from ranchers in sparsely populated central Nevada. In 1989 the Authority (then called the Las Vegas Valley Water District) stunned rural Nevadans by filing claims on more than 800,000 acre-feet of surface- and groundwater rights in White Pine, Nye, and Lincoln Counties.<sup>7</sup>

This infamous water grab ("cooperative water project" in official parlance) brought together an unprecedented coalition of rural Nevadans: ranchers, miners, farmers, the Moapa Band of Paiutes, and environmental groups. Their battle cry has been "**Remember the Owens Valley**," in reference to Los Angeles's notorious annexation of water rights in the once-lush valley on the eastern flank of the Sierra Nevada: an act of environmental piracy immortalized in the film *Chinatown*. Angry residents of the Owens Valley blew up sections of the *Los Angeles Aqueduct* during the 1920s, and some central Nevadans have threatened to do the same

to any pipeline hijacking local water to Las Vegas.<sup>8</sup>

Since 1966, the Authority, without abandoning its legal claims to central Nevada water, has put more emphasis on withdrawing Virgin River water directly from its terminus in Lake Mead. This conforms to its second, and more important, strategy of increasing Las Vegas's withdrawal of Colorado River water stored in Lake Mead or in downstream reservoirs. To circumvent the *status quo* of the Colorado River Compact, the Authority has teamed up with the powerful Metropolitan Water District of southern California in what most observers believe is the first phase of a major water war in the Southwest.

Las Vegas and the Los Angeles area want to restructure the allocation of Colorado River water away from agriculture and toward their respective metropolitan regions. In most scenarios, this involves a raid on Arizona's allotment, and Arizona's governor, J. Fife Symington III, retaliated by allying himself with water managers in San Diego and the Imperial Valley.\*

\* Major players in this anti Metropolitan Water District coalition also include the billionaire Bass brothers from Fort Worth, who have bought up tens of thousands of acres of choice agricultural land in the El Centro area in order to sell their federally subsidized water allotments to San Diego.<sup>9</sup>





LAS VEGAS HAUGHTILY DISDAINS TO LIVE WITHIN ITS MEANS. INSTEAD, IT IS AGGRESSIVELY  
TURNING ITS PROFLIGACY INTO ENVIRONMENTAL TERRORISM AGAINST ITS NEIGHBORS.

THROUGH ONE OR ANOTHER of these machiavellian gambits, the Authority's general manager, Pat Mulroy, has assured the gaming industry that Clark County will have plenty of water for continued breakneck growth over the next generation. Independent water experts, however, have criticized Mulroy's optimistic projections, and one of them, Hal Furman, caused a small sensation in February 1997 with his assertion that "southern Nevada will run dry shortly after the turn of the century." In the event of such a crisis, Las Vegas's last resort probably would be "to help subsidize the costly process of desalting Pacific Ocean water in exchange for some of California's Colorado River share." This, however, would almost certainly double the current, artificially low, acre-foot cost of water.<sup>10</sup>

Compounding the problem of future water supply is the emergent crisis of water quality in Lake Mead, which operates as both reservoir and wastewater sink for Las Vegas. Federal researchers in 1997 discovered that "female egg protein in blood plasma samples of male carp" was causing widespread reproductive deformation in the fish. This catastrophic endocrine disruption, with potential human genetic impact as well, is likely related to the large amounts of toxic waste, especially pesticides and industrial chemicals, that are discharged into the lake.<sup>11</sup>

In 1994, moreover, thirty-seven people, mostly with AIDS, died as a result of a lethal protozoan, *Cryptosporidium parvum*,

that experts from the national Centers for Disease Control surmised was carried in tap water drawn from Lake Mead. Public health researchers have become alarmed by the coincidence of these two outbreaks at a time when hyper-growth is overwhelming regional water and waste treatment capabilities. As one biologist recently asked on the op-ed page of the LAS VEGAS REVIEW-JOURNAL, "Will more people die from *Cryptosporidium* contamination of our drinking water when we put more wastewater back in the lake?"<sup>12</sup>

Finally, to return to yet another Chinatown parallel, watchdog groups such as the Nevada Seniors Coalition and the Sierra Club are increasingly concerned that the Southern Nevada Water Authority's \$1.7 billion water delivery system from Lake Mead, currently under construction, may be irrigating huge speculative real-estate profits along metropolitan Las Vegas's undeveloped edge. For example, one major pipeline (the so-called South Valley Lateral) runs through an area near the suburb of Henderson where private investors recently acquired huge parcels in a complicated land swap with the Bureau of Land Management, which controls most of Las Vegas's desert periphery. This is the same equation — undervalued land plus publicly subsidized water — that made instant millions for an "inside syndicate" when the Los Angeles Aqueduct was brought to the arid San Fernando Valley in 1913.<sup>13</sup>

*Southern Nevada* is as thirsty for fossil fuels as it is for water. Most tourists naturally imagine that the world's most famous nocturnal light show is plugged directly into the turbines of nearby *Hoover Dam*. In fact, most of the dam's output is exported to southern California. Electricity for the *Strip*, as well as for the two million lights of downtown Las Vegas's new (and disconcerting) "Fremont Street Experience," is primarily provided by coal-burning and pollution-spewing plants on the *Moapa Indian Reservation* northeast of the city, and along the Colorado River. Only four percent of Las Vegas's current electrical consumption comes from "clean" hydropower. Cheap power for the gaming industry, moreover, is directly subsidized by higher rates for residential consumers.<sup>14</sup>



**Automobiles** are the other side of the fossil fuel problem. As Clark County's transportation director testified in 1996, the county has the "lowest vehicle occupancy rate in the country" in tandem with the "longest per person, per trip, per day ratio." Consequently the number of days with unhealthy air quality is dramatically increasing. Like Phoenix and Los Angeles before it, Las Vegas was once a mecca for those seeking the restorative powers of pure desert air. Now, according to the ENVIRONMENTAL PROTECTION AGENCY, Las Vegas has supplanted New York as the city with the fifth highest number of days with "unhealthy air" (as measured from 1991 to 1995). Its smog already contributes to the ochre shroud over the Grand Canyon and is beginning to reduce visibility in California's new *East Mojave National Recreation Area* as well." 15

Las Vegas, moreover, is a major base camp for the panzer divisions of motorized toys — dune buggies, dirt bikes, speed boats, jet-skis, and the like — that each weekend make war on

the fragile desert environment. Few western landscapes, as a result, are more degraded than the lower Colorado River Valley, which is under relentless, three-pronged attack by the leisure classes of southern Nevada, Phoenix, and southern California.

In the blast-furnace heat of the Colorado River's Big Bend, Las Vegas's own demon seed, Laughlin, has germinated kudzulike into an important gambling center. Skyscraper casinos and luxury condos share the west bank with the mega-polluting Mojave Power Plant, which devours coal slurry pumped with water stolen from Hopi mesas hundreds of miles to the east. Directly across the river, sprawling and violent Mojave County, Arizona — comprising Bullhead City and Kingman — provides trailer-park housing for Laughlin's nonunion, minimum-wage workforce, as well as a breeding ground for anti-government militias. (It was here that Timothy McVeigh worked as a security guard while incubating his *Turner Diary* fantasies of Aryan vengeance.)

**THE LAS VEGAS *miracle*, IN OTHER WORDS,** demonstrates the fanatical persistence of an environmentally and socially bankrupt system of human settlement and it confirms Edward Abbey's worst nightmares about the emergence of an apocalyptic urbanism in the Southwest. Although postmodern philosophers (who don't have to live there) delight in the *Strip*'s "virtuality" or "hyperreality," most of Clark County is stamped from a monotonously real and familiar mold. Las Vegas, in essence, is a hyperbolic Los Angeles — the *Land of Sunshine* on fast-forward.



THE HISTORICAL TEMPLATE for all low-density, resource intensive southwestern cities was the great expansion of the 1920s that brought two million midwesterners and their automobiles to Los Angeles County. This was the "Ur" boom that defined the *Sunbelt*. Despite the warnings of an entire generation of planners and environmentalists chastened by the 1920s boom, regional planning and open space conservation again fell by the wayside during the post 1945 population explosion in southern California. In a famous article for *Fortune* magazine in 1958, sociologist William Whyte described how "flying from Los Angeles to San Bernardino an unnerving lesson in man's infinite capacity to mess up his environment — the traveler can see a legion of bulldozers gnawing into the last remaining tract of green between two cities." He baptized this insidious growth form "urban sprawl."<sup>16</sup>

Although Las Vegas's third generation sprawl incorporates some innovations (casino-anchored shopping centers, for example), it otherwise recapitulates, with robotlike fidelity, the seven deadly sins of Los Angeles and its *Sunbelt* clones such as Phoenix and Orange County. Las Vegas has

1. abdicated a responsible water ethic; 2. fragmented local government and subordinated it to private corporate planning; 3. produced a negligible amount of usable public space; 4. abjured the use of "hazard zoning" to mitigate natural disaster and conserve landscape; 5. dispersed land uses over an enormous, unnecessary area; 6. embraced the resulting dictatorship of the automobile; and 7. tolerated extreme social and, especially, racial inequality.<sup>17</sup>

In Mediterranean California or the desert Southwest, water use is the most obvious measure of the environmental efficiency of the built environment. Accepting the constraint of local watersheds and groundwater reservoirs is a powerful stimulus to good urban design. It focuses social ingenuity on problems of resource conservation, fosters more compact and efficient settlement patterns, and generates respect for the native landscape. In a nutshell, it makes for "smart" urbanism (as seen in modern Israel, or the classical city-states of Andalusia and the Maghreb), with a bias toward continual economies in resource consumption.<sup>18</sup>

**Southern California in the early *Citrus* era**, when water recycling was at a premium, was a laboratory of environmental innovation, as evinced by such inventions as the bungalow (with its energy efficient use of shade and insulation), solar heating systems (widespread until the 1920s), and state-of-the-art sewage and wastewater recovery technologies. Its departure from the path of water rectitude, and thus smart urbanism, began with the Owens Valley aqueduct and culminated in the 1940s with the arrival of cheap, federally subsidized water from the Colorado River. Hoover Dam extended the suburban frontier deep into southern California's inland basins and in the process underpriced traditional water conservation practices such as sewer-farming and stormwater recovery out of existence.

UNLIKE LOS ANGELES, Las Vegas has never practiced water conservation or environmental design on any large scale. It was born dumb. Cheap water has allowed it to exorcise even the most residual semiotic allusion to its actual historical and environmental roots. Visitors to the contemporary *Strip*, with its tropical islands and Manhattan skylines, will search in vain for any reference to the *Wild West* (whether dude ranches or raunchy saloons) that themed the first-generation casinos of the Bugsy Siegel era. The desert, moreover, has lost all positive presence as landscape or habitat; it is merely the dark, brooding backdrop for the neon *Babel* being created by Wynn and his competitors.

Water profligacy likewise dissolves many of the traditional bonds of common citizenship. Los Angeles County is notorious for its profusion of special-interest governments — "phantom cities," "county islands," and geographical tax shelters — all designed to concentrate land use and fiscal powers in the hands of special interests. Clark County, however, manages to exceed even Los Angeles in its radical dilution and dispersal of public authority.

The Las Vegas city limits, for example, encompass barely one-third of the metropolitan population (versus nearly half in the city of Los Angeles). The major regional assets — the *Strip*, the Convention Center, McCarran International Airport, and the University of Nevada, Las Vegas (UNLV) —

are located in an unincorporated township aptly named Paradise, while poverty, unemployment, and homelessness are disproportionately concentrated within the boundaries of the cities of Las Vegas and North Las Vegas.

This is a political geography diabolically conceived to separate tax resources from regional social needs. Huge, sprawling county electoral districts weaken the power of minorities and working-class voters. Unincorporation, conversely, centralizes land-use decision making in the hands of an invisible government of gaming corporations and giant residential and commercial-strip developers.

In particular, the billion-dollar corporate investments along the *Strip* — with their huge social costs in terms of traffic congestion, water and power consumption, housing, and schools — force the fiscally malnourished public sector to play constant catch-up. This structural asymmetry in power between the gaming corporations and local government is most dramatically expressed in the financing of the new public infrastructures to accommodate casino expansion and the growth of tourism. A classic example is the Southern Nevada Water Authority's new water distribution system, whose bonds are guaranteed by sales taxes — the most regressive means available, but the only significant source of undesignated state revenue in Nevada.<sup>19</sup>



CONTRARY TO NEOCLASSICAL ECONOMIC DOGMAS and trendy "public choice" theory, corporate-controlled economic development within a marketplace of weak, competing local governments is inherently inefficient. Consider, for example, the enormous empty squares in the urbanized fabric of Las Vegas, dramatically visible from the air, that epitomize the leapfrog pattern of development that planners have denounced for generations in southern California because it unnecessarily raises the costs of streets, utilities, and schools. Crucial habitat for humans (in the form of parks), as well as for endangered species such as the desert tortoise, is destroyed for the sake of vacant lots and suburban desolation.

Similarly, both Los Angeles and Las Vegas zealously cultivate the image of infinite opportunity for fun in the sun. In reality, however, free recreation is more accessible in older eastern and midwestern cities that cherish their parks and public landscapes. As long ago as 1909, experts were warning Los Angeles's leaders about the region's looming shortage of parks and public beaches. Although the beach crisis was partially ameliorated in the 1950s, Los Angeles remains the most park-poor of major American cities, with only one third the usable per capita open space of New York City.<sup>20</sup>

Las Vegas, meanwhile, has virtually no commons at all: just a skinflint 1.4 acres per thousand residents, compared with the recommended national minimum of 10 acres. This park shortage

may mean little to the tourist jet-skiing across Lake Mead or lounging by the pool at the *Mirage*, but it defines an impoverished quality of life for thousands of low-wage service workers who live in the stucco tenements that line the side streets of the *Strip*. Boosters' claims about hundreds of thousands of acres of choice recreational land in Clark County refer to cartrip destinations, not open space within walking distance of homes and schools. One is not a substitute for the other.<sup>21</sup>

Some of the most beautiful desert areas near Las Vegas, moreover, are now imperiled by rampant urbanization. Developers are attempting to raise land values by privatizing natural amenities as landscape capital. The local chapter of the Sierra Club, for example, has recently mobilized against the encroachment of *Summerlin West*, a segment of the giant Summerlin planned community that is the chief legacy of Howard Hughes, upon Red Rock Canyon National Conservation Area — native Las Vegasans' favorite site for weekend hikes and picnics. The project, as endorsed by the Las Vegas City Council (which was subsequently allowed to annex the development), encompasses 20,000 homes, two casinos, five golf courses, and nearly 6 million square feet of office and commercial space. As one local paper put it, most environmental activists were "less [than] enthused about the possibility of lining one end of Red Rock Canyon, one of the valley's most pristine landmarks, with casinos, businesses and homes."<sup>22</sup>

## The recreation crisis in Sunbelt cities

is the flip side of the failure to preserve native ecosystems, another consequence of which is the loss of protection from natural hazards such as floods and fires. The linkage between these issues is part of a lost legacy of urban environmentalism espoused by planners and landscape architects during the *City Beautiful* era. In 1930, for example, Frederick Law Olmsted, Jr., the greatest city designer of his generation, recommended "hazard zoning" to Los Angeles County as the best strategy for reducing the social costs of inevitable floods, wildfires, and earthquakes. In his sadly unrealized vision, development would have been prohibited in floodplains and fire-prone foothills. These terrains, he argued, were best suited for preservation as multipurpose greenbelts and wilderness parks, with the specific goal of increasing outdoor recreational opportunities for poorer citizens.<sup>23</sup>

Las Vegas is everything Olmsted abhorred. Its artificial deserts of concrete and asphalt, for example, have greatly exacerbated its summer flash-flood problem (probably the city's best-kept secret, except on occasions, as in 1992, when unsuspecting tourists drown in casino parking lots). Like Los Angeles, Clark County has preferred to use federal subsidies to transform its natural hydrology (the valley literally tilts toward the Colorado River) into an expensive and failure-prone plumbing system rather than use zoning to exclude development from the *arroyos* and washes that should have become desert equivalents to Olmsted's greenbelts. (The recent declaration of a desert wetlands park in the Las Vegas Wash riparian corridor is a belated half-measure.)<sup>24</sup>



*Los Angeles* was the first world metropolis to be decisively shaped in the era of its greatest growth by the automobile. One result was the decentralization of shopping and culture and the steady atrophy of its downtown district. Recently a group of theorists at the University of California at Irvine have suggested that we are seeing in Orange County, and other "edge cities," the birth of a "postsuburban metropolis" where traditional central-place functions (culture and sports, government, high-end shopping, and corporate administration) are radically dispersed among different centers.<sup>25</sup>

Whether or not this is truly a general tendency, contemporary Las Vegas recapitulates Orange County in an extreme form. The gaming industry has irresistibly displaced other civic activities, with the partial exception of government and law, from the center to the periphery. Tourism and poverty now occupy the geographical core of the metropolis. Other traditional downtown features, such as shopping areas, cultural complexes, and business headquarters, are chaotically strewn across Las Vegas Valley with the apparent logic of a plane wreck.

Meanwhile its booming suburbs stubbornly reject physical and social integration with the rest of the city. To use the nomenclature of the futuristic movie *Blade Runner*, they are self-contained "off worlds," prizing their security and social exclusivity above all else. Planning historian William Fulton has recently described suburban Las Vegas as a "back to the future" version of 1950s southern California: "*It is no wonder that the Los Angeles homebuilders love Las Vegas. Not only can they tap into a Los Angeles style market with Los Angeles-style products, but they can do things the way they used to do them in the good old days in L.A.*" As Fulton points out, while southern California homebuilders must now pay part of the costs of the new schools and water systems, Vegas developers "*pay absolutely no fees toward new infrastructure.*"<sup>26</sup>





THE MOST AMBITIOUS of Las Vegas's "off worlds" is Summerlin. Jointly developed by Summa and Del Webb corporations, and named after one of Howard Hughes's grandmothers, it boasts of complete self sufficiency (it's "a world within itself," according to one billboard slogan) with its own shopping centers, golf courses, hospitals, retirement community, and, of course, casinos. "Our goal is a total community," explains Summerlin president Mark Fine, "with a master plan embracing a unique lifestyle where one can live, work, and play in a safe and aesthetic environment." (Residents rather than the corporations pay for key infrastructural investments, such as the new expressway from Las Vegas, through special assessment districts.) When Summerlin is finally completed in the early twenty-first century, a population of more than 200,000 living in twenty-six income- and age-differentiated "villages" will be hermetically sealed in Las Vegas's own up-scale version of Arizona's leaky Biosphere.<sup>27</sup>

The formerly gritty mill town of Henderson, southeast of the Strip, has also become a major growth pole for walled, middle-income subdivisions, and it is becoming Nevada's second-largest city. (For optimal advantage in its utility and tax obligations, Summerlin is divided between the city of Las Vegas and unincorporated Clark County.) On the edge of Henderson is the larval Xanadu of Lake Las Vegas: a Wynnian fantasy created by erecting an eighteen-story dam across Las Vegas Wash. "The largest privately funded development under construction in North America," according to a 1995 brochure, Lake Las Vegas (controlled by the ubiquitous Bass brothers of Fort Worth) is sheer hyperbole, including \$2 million lakefront villas in a private gated subdivision within a larger guard-gated residential community. The Basses' grand plan envisions the construction of six major resorts, anchored by luxury hotels and

casinos, as well as five world-class golf courses, in addition to "restaurants and retail shops that will be the upscale alternative for Las Vegas."<sup>28</sup>

Las Vegas's centrifugal urban structure, with such gravitationally powerful edge cities as Summerlin and Henderson-Lake Las Vegas, reinforces a slavish dependence upon the automobile. According to trendy architectural theorists such as Robert Venturi and Denise Scott Brown, whose *Learning from Las Vegas* has been a founding text of postmodernism, Las Vegas Boulevard is supposed to be the apotheosis of car-defined urbanism, the mother of strips. Yet the boom of the last decade has made the Strip itself almost impassable. Las Vegas Boulevard is usually as gridlocked as the San Diego Freeway at rush hour, and its intersection with Tropicana Road is supposedly the busiest street corner in the nation.<sup>29</sup>

As a result, frustrated tourists soon discover that the ride from McCarran Airport (immediately adjacent to the Strip) to their hotel frequently takes longer than the plane flight from Los Angeles. The Brobdingnagian scale of the properties and the savage summer heat, not to mention the constant assault by hawkers of sex-for-sale broad sheets, can turn pedestrian expeditions into ordeals for the elderly and families with children. The absence of coherent planning for the Strip as a whole (the inescapable consequence of giving the gaming corporations total control over the development of their sites) has led to a series of desperate, patchwork solutions, including a few new pedestrian overpasses. In the main, however, the Nevada Resort Association — representing the major gaming corporations — is relying on new freeways and arterials to divert cross-traffic from the Strip and a proposed \$1.2 billion monorail to speed customers between the larger casino-hotels.



FOR MOST OF THE 1990S, contemporary Las Vegas has been one vast freeway construction site. Nothing has been learned from the dismal California experience, not even the elementary lesson that freeways increase *sprawl* and consequently the demand for additional freeways. When completed, the new Las Vegas freeway network will allow most local commuters to bypass the *Strip* entirely, but it will also centrifuge population growth farther into the desert, with correspondingly high social costs for infrastructure and schools.

MEANWHILE, THE NEVADA RESORT ASSOCIATION has concentrated its overwhelming political clout to ensure that a proposed increase in the 8 percent hotel room tax is spent exclusively on its own Resort Corridor Transportation Master Plan (the monorail). Having engineered the financing of the new water delivery system with regressive sales tax increases, the gaming industry has opposed all efforts by desperate Clark County School District officials to divert part of the room tax increase to school construction. As in previous tax fights, school and welfare advocates are strictly outnumbered by the resort association's hired guns. Nevada is the most notoriously antitax state in the country, and gaming industry lobbyists, their coffers swollen with the profits of the boom, dominate the legislature in Carson City. The recent flood of retirees to Las Vegas's suburbs has only reinforced the anti-tax majority. (Paradoxically, the Clark County electorate is aging, while the actual median age of the population — thanks especially to young Latino immigrants and their families — is declining.)<sup>30</sup>

One index of the extraordinary power wielded by the resort association is the fact that the relative contribution of gaming taxes to state revenue actually declined during the annus mirabilis of 1995 when hotel casino construction broke all records. Yet the industry, shaken by the local "Rodney King" riots in spring 1992, is not unconscious that eroding education quality and social services will eventually produce social pathologies that may undermine the city's resort atmosphere. Their calculated solution, after months of top-level discussion in the winter of 1996-97, has been to volunteer the room tax increase — which is directly passed on to tourists and then spent exclusively on the *Strip* monorail — as a "heroic" act of social responsibility. This reduced the tax heat on the casino owners while conveying the clear message, scripted by resort association lobbyists, that the time had come for homebuilders and small business owners to make a contribution to school finance. As columnist John Smith pointed out, "By coming out first, they shift the focus away from a potential gaming revenue tax increase [which would come out of their pockets] and raise the question of responsibility of Southern Nevada's developers and shopkeepers."<sup>31</sup>

In the meantime, the previous decade's hypergrowth without counterpart social spending has increased economic inequality

throughout Clark County. Despite the feverish boom, the supply of jobless immigrants has far outpaced the demand for new workers in the unionized core of the gaming economy. The difference translates into a growing population of marginal workers trapped in minimum-wage service jobs, the nonunion gaming sector, the sex industry, and the drug economy. According to one estimate, Las Vegas's homeless population increased 750 percent during the superheated boom years of 1990-1995. At the same time, a larger percentage of Las Vegasians lack health insurance than the inhabitants of any other major city. Likewise, southern Nevada is plagued by soaring rates of violent crime, child abuse, mental illness, lung cancer, epidemic illness, suicide, and — what no one wants to talk about — a compulsive gambling problem that is a major factor in family pathologies.<sup>32</sup>

This obviously provides a poor setting for the assimilation of Las Vegas's new ethnic and racial diversity. Despite consent decrees and strong support for affirmative action from the *Culinary Workers Union*, the gaming industry remains far from achieving racial or gender equality in hiring and promotions. In the past, Las Vegas more than earned its reputation as "Mississippi West." While African-American entertainers such as Sammy Davis, Jr., and Nat King Cole were capitalizing the *Strip* with their talent, blacks were barred from most hotels and casinos, except as maids, through the 1960s. Indeed, a comparative study during that period of residential discrimination across the United States found that Las Vegas was the "most segregated city in the nation."<sup>33</sup>

More recently, persistent high unemployment rates in the predominantly black Westside precipitated four violent weekends of rioting following the Rodney King verdict in April 1992. Interethnic tensions, exacerbated by a relatively shrinking public sector, have also increased as Latinos have replaced African-Americans as the valley's largest minority group. Indeed, black leaders have warned of "creeping Miamization" because some casino owners prefer hiring Latino immigrants instead of local blacks. Latinos, for their part, point to overcrowded schools (Latinos now constitute 40 percent of the elementary school population in the city of Las Vegas), police brutality, and lack of representation in local government.<sup>34</sup>

Nevada is the most notoriously antitax state in the country, and gaming industry lobbyists, their coffers swollen with the profits of the boom, dominate the legislature in Carson City.



## Let's return, once again, to Las Vegas and the end of western history.

In his apocalyptic potboiler, *The Stand* (1992), Stephen King envisioned Las Vegas as *Satan's* earthly capital, with the *Evil One* literally enthroned in the MGM Grand. Many environmentalists, together with the imperiled small-town populations of Las Vegas's desert hinterlands, would probably agree with this characterization of the Glitterdome's diabolical *zeitgeist*. No other city in the American West seems to be as driven by occult forces or as unresponsive to social or natural constraints. Like Los Angeles, Las Vegas seems headed for some kind of *eschatological* crack-up (in the King novel, *Satan* ultimately nukes himself).

Confronted with the Devil himself, and his inexorable plan for two-million-plus Las Vegans, what can the environmental community do? The strategic choices are necessarily limited. On one hand, environmentalists can continue to defend natural resources and wilderness areas one at a time against the juggernaut of development: a purely defensive course that may win some individual victories but is guaranteed to lose the larger war. On the other hand, they can oppose development at the source by fighting for a moratorium on further population growth in the arid Southwest. Pursued abstractly, however, this dogmatic option will only pigeonhole Greens as enemies of jobs and labor unions. Indeed, on the margins, some environmentalists may even lose themselves in the *Malthusian* blind alley of border control, by allying themselves with nativist groups that want to deport hardworking Latino immigrants whose per capita consumption of resources is only a small fraction of that of their native-born employers.

A better approach, even if utopian in the short- or medium-run, would focus comprehensively on the character of desert urbanization. "Carrying capacity," after all, is not just a linear function of population and the available resource base; it is also determined by the social form of consumption, and that is ultimately a question of urban design. Cities have incredible, if largely untapped, capacities for the efficient use of scarce natural resources. Above all, they have the potential to counterpose public affluence (great libraries, parks, museums, and so on) as a real alternative to privatized consumerism, and thus cut through the apparent contradiction between improving standards of living and accepting the limits imposed by ecosystems and finite natural resources.

In this perspective, the most damning indictment against the *Sunbelt* city is the atrophy of classical urban (and pro-environmental) qualities such as residential density, pedestrian scale, mass tran-

sit, and a wealth of public landscapes. Instead, Los Angeles and its postmodern clones are stupefied by the ready availability of artificially cheap water, power, and land. Bad design, moreover, has unforeseen environmental consequences, as illustrated by southern Nevada's colossal consumption of electric power. Instead of mitigating its desert climate through creative design (e.g., proper orientation of buildings, maximum use of shade, minimization of heat-absorbing "hardscape," and so on), Las Vegas, like Phoenix, simply relies on universal air-conditioning. But, thanks to the law of the conservation of energy, the waste heat is merely exported into the general urban environment. As a result, Las Vegas is a scorching "heat island" whose nightly temperatures are frequently 5 to 10 degrees hotter than the surrounding desert.

Fortunately, embattled western environmentalists have some new allies. In their crusade for the *New Urbanism*, Peter Calthorpe, Andreas Duany, and other young, environmentally conscious architects have reestablished a critical dialogue between urban designers and mainstream environmental groups, particularly the Sierra Club. They have sketched, with admirable clarity, a regional planning model that cogently links issues of social equity (economically diverse residential areas, recreational equality, greater housing affordability through elimination of the need for second cars, and a preferential pedestrian landscape for children and seniors) with high-priority environmental concerns (on-site recycling of waste products, greenbelts, integrity of wetland ecosystems, wildlife corridors, and so on). They offer, in effect, elements of a powerful program for uniting otherwise disparate constituencies—inner-city residents, senior citizens, advocates of children, environmentalists—all of whom are fundamentally disadvantaged by the suburban, automobile-dominated city.



*The New Urbanism* has had many small successes in northern and central California, the Pacific Northwest, and other areas where preservation of environmental quality commands a majority electoral constituency. In the Southwest, by contrast, the *Summerlin* model — with its extreme segregation of land uses and income groups, as well as its slavish dependence upon cheap water and energy — remains the “best practice” standard of the building industry. (Only Tucson, with its selfimposed environmental discipline, constitutes a regional exception.) The West, in other words, is polarizing between housing markets where the *New Urbanism* has made an impact and those where 1960s southern California templates remain hegemonic. In the case of Las Vegas, where the contradictions of hypergrowth and inflexible resource demand are most acute, the need for an *alternative* settlement model has become doubly urgent.





*The New Urbanism* by itself is a starting point, not a *panacea*. A Green politics for the urban desert would equally have to assimilate and synthesize decades of international research on human habitats in drylands environments. It would also have to consider the possible alternatives to a regional economy that has become fatally dependent upon a casino-theme park monoculture. And it would need to understand that its major ally in the long march toward social and environmental justice must be the same labor movement (particularly the progressive wing represented by unions such as the Las Vegas Culinary Workers) that today regards local environmental activists with barely disguised contempt. These are the new labors of *Hercules*.

Creating a vision of an alternative urbanism, sustainable and democratic, in the Southwest is an extraordinary challenge. But this may be the *last* generation even given the opportunity to try.

#### NOTES

- Dave Berns, VENICE IN LAS VEGAS, *Las Vegas Review-Journal*, 27 November 1996. Gary Thompson, PARADISE TO BE PART OF VEGAS STRIP, *Las Vegas Sun*, 19 November 1996.
- Michael Hlitzik, STAKES RAISED EVER HIGHER IN LAS VEGAS BUILDING BOOM, *Los Angeles Times*, 24 December 1996.
- Darlene Superville, I VEGAS GREW FASTEST IN NATION, *Las Vegas Review-Journal*, 2 October 1995. NEVADA NO. 1 IN JOB GROWTH, *Las Vegas Review-Journal*, 3 February 1996.
- Hal K. Rothman, *Devil's Bargains: Tourism and Transformation in the Twentieth-Century American West* (Lawrence: University Press of Kansas), forthcoming. Ed Vogel, GROWTH FIGURES REVISED, *Las Vegas Review-Journal*, 4 November 1995.
- Data from telephone interviews with metropolitan water authorities.
- Annual Report, 1992-1993 (Las Vegas: Clark County Flood Control District, 1993).
- Jon Christensen, WILL LAS VEGAS DRAIN RURAL NEVADA? *High Country News*, 21 May 1990.
- See Jon Christensen, BETTING ON WATER, in Mike Davis and Hal Rothman, eds., *The Grit beneath the Gutter: Tales from the Real Las Vegas* (Berkeley: University of California Press, forthcoming).
- William Kahrl, WATER WARS ABOUT TO BUBBLE OVER, *San Bernardino Sun*, 4 February 1996. Mike Davis, "Water Pirates," *Los Angeles Weekly*, 23-24 February 1996.
- Susan Greene, WATER OUTLOOK REVISED, *Las Vegas Review-Journal*, 20 February 1997.
- Frank Clifford, LAKE MEAD CARP DEFORMED, *Las Vegas Review-Journal*, 19 November 1996.
- Larry Paulson, LEADING THE CHARGE AGAINST GROWTH, *Las Vegas Review-Journal*, 17 January 1997.
- Paulson, LEADING THE CHARGE.
- Jay Brigham, LIGHTING LAS VEGAS, in Davis and Rothman, *Grit beneath the Gutter*.
- Data provided by the Environmental Protection Agency. See also Keith Rogers, SCIENTISTS TACKLE DIRTY AIR IN L.V., *Las Vegas Review-Journal*, 15 January 1996.
- Mike Davis, HOW EDEN LOST ITS GARDEN, in Allen Scott and Edward Soja, *The City* (Berkeley: University of California Press, 1997).
- Davis, HOW EDEN LOST ITS GARDEN.
- For a first-rate discussion of the principles of sustainable urban design, with particular application to southern California case-studies, see John Tillman Lyle, *Design for Human Ecosystems* (New York: Van Nostrand Reinhold, 1985).
- For an authoritative discussion of Las Vegas's "tax scissors" (i.e., exploding social needs versus artificially constrained tax capacity), see Eugene Moering, GROWTH, URBANIZATION, AND THE POLITICAL ECONOMY OF GAMBLING, 1970-1996, in Davis and Rothman, *Grit beneath the Gutter*.
- Davis, HOW EDEN LOST ITS GARDEN.
- Parks and Recreation Master Plan, 1992-1997* (Las Vegas: Clark County Parks and Recreation Department, 1992).
- Mike Zapier, HUGE PROJECT OK'D NEXT TO RED ROCK, *Las Vegas Review-Journal*, 28 January 1997.
- Parks, Playgrounds, and Beaches for the Los Angeles Region* (Los Angeles: Ousted Brothers and Bartholomew, 1930), esp. pp. 97-114.
- Letters in *Las Vegas Review-Journal*, 4 February 1996.
- Stuart Olin et al., *Postsuburban California* (Berkeley: University of California Press, 1992).
- William Fulton, *The Reluctant Metropolis: The Politics of Urban Growth in Los Angeles* (Point Arena, Calif.: Solano Press, 1997), pp. 307-308.
- Sam Hall Kaplan, SUMMERLIN, *Urban Land* (September 1994), 14.
- Adam Steinhilber, LAKE LAS VEGAS RESORT PLANNED, *Las Vegas Review-Journal*, 13 December 1996.
- Robert Venturi, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge, Mass.: MIT Press, 1977).
- Lisa Bach, PANEL HEARS MASS TRANSIT OPTIONS, *Las Vegas Review-Journal*, 7 February 1997. Susan Greene, SCHOOLS, ROADS PLAN NEARS, *Las Vegas Review-Journal*, 25 February 1997.
- John Smith, GAMING INDUSTRY HITS PR JACKPOT WITH HOTEL TAX PROPOSAL, *Las Vegas Review-Journal*, 27 February 1997.
- Robert Parker, THE SOCIAL COSTS OF RAPID URBANIZATION IN SOUTHERN NEVADA, in Davis and Rothman, *Grit beneath the Gutter*.
- Mike Davis, RACIAL CAULDRON IN LAS VEGAS, *The Nation*, 6 July 1992.
- Davis, RACIAL CAULDRON.





# HOUSE 3009



[www.houseind.com](http://www.houseind.com)  
THE VOICE ACTUATED INTERFACE: 800.888.4390

PROPRIETARY ALPHA-NUMERIC COMMUNICATION UNITS



## ADVANCED ECONOMICS



If the house is on fire, forget the china,  
silver and wedding album-grab the rolodex

ADVANCED ECONOMICS

ADVANCED ECONOMICS

ADVANCED ECONOMICS

ADVANCED ECONOMICS

ADVANCED ECONOMICS

## ADVANCED

## ADVANCED ECONOMICS™

I never forget a name. Although I've been known for not  
knowing the color of my eyes without looking in the mirror  
makes an effort to remember names as I go with a few

CT

St

10

## ADVANCED ECONOMICS

don't know anything about computers - and don't  
try to know how but don't wonder how long it  
takes to take the time to find out I'm not doing anything

1036.59224.0065

ADVANCED ECONOMICS

ADVANCED ECONOMICS

## ADVANCED ECONOMICS

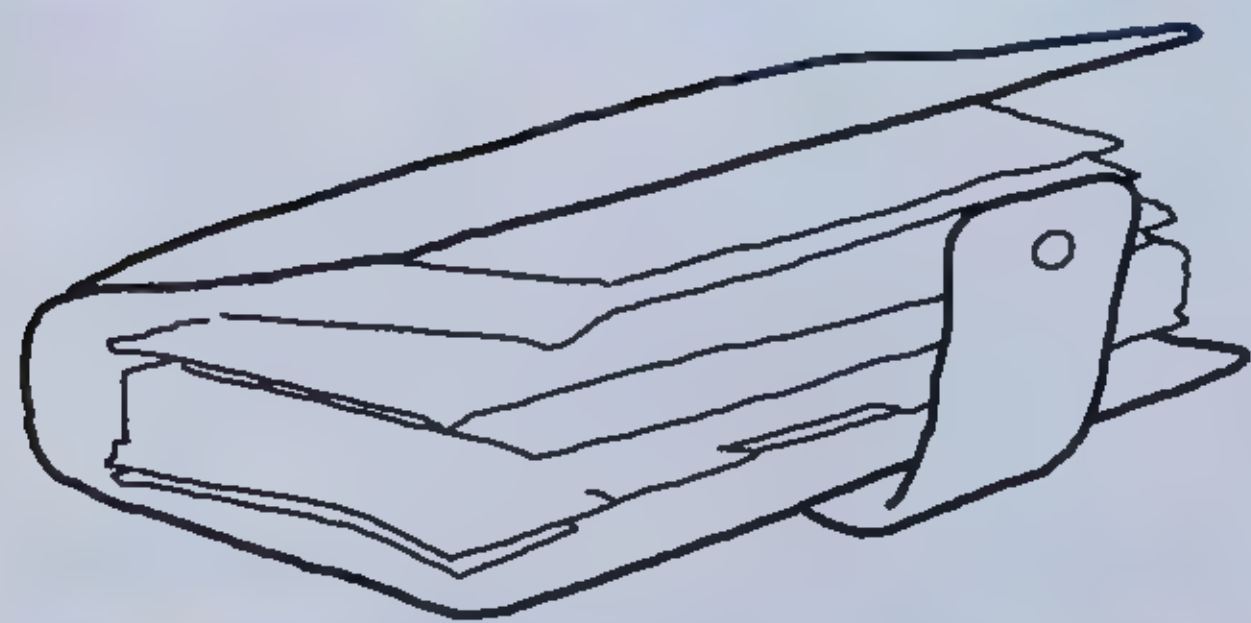
ADVANCED ECONOMICS

1036.59224.0065



Advanced  
Economics

# World of Money.



A Financial  
Preview by the  
Experimental  
Jetset.



9991226

# Russia Admits Serious Gangster Threat.





99-1227

Japanese  
Fraud Probe  
Focuses on  
New York  
Link.





999-1228

Old F

Hit A



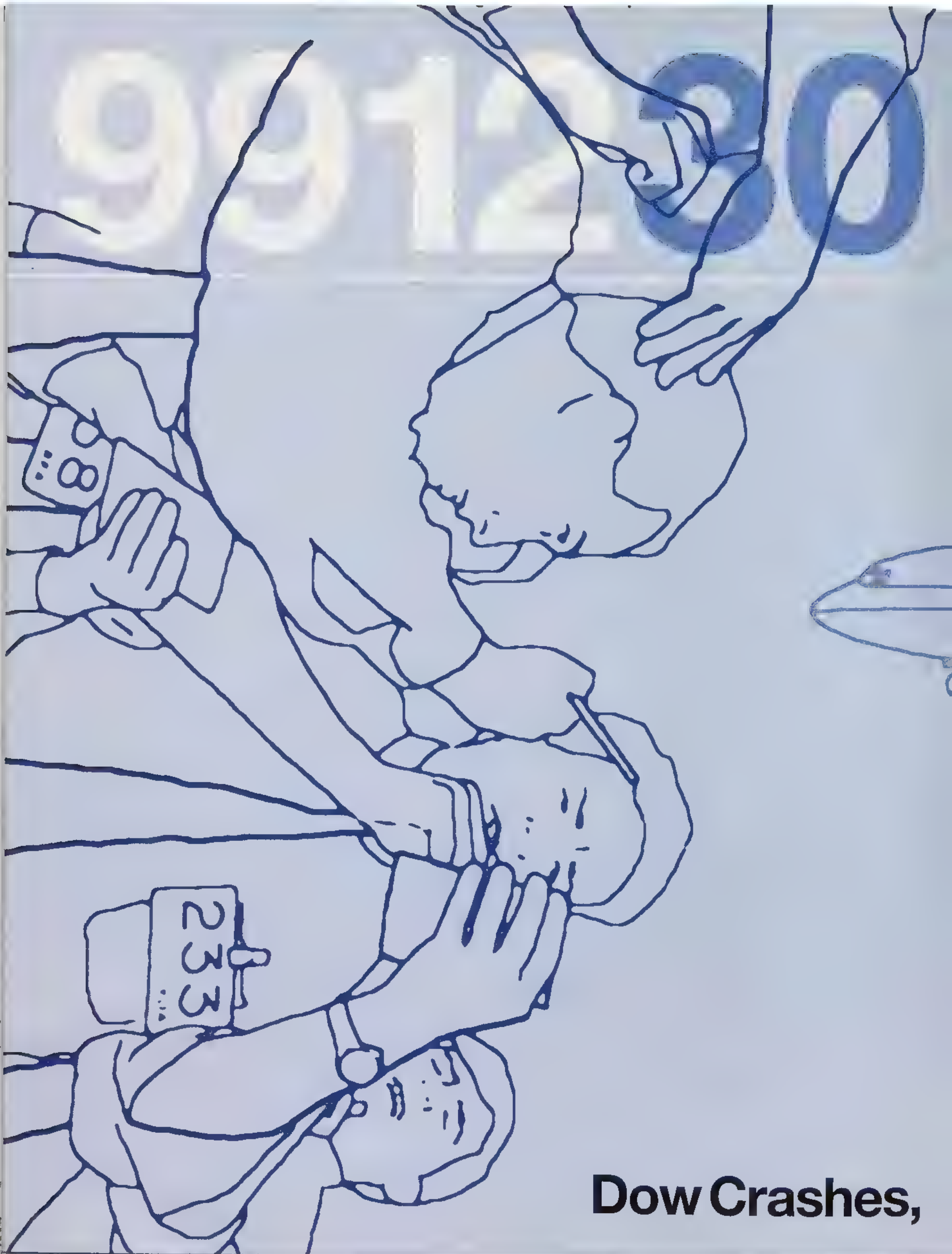
991229

ears

sia.



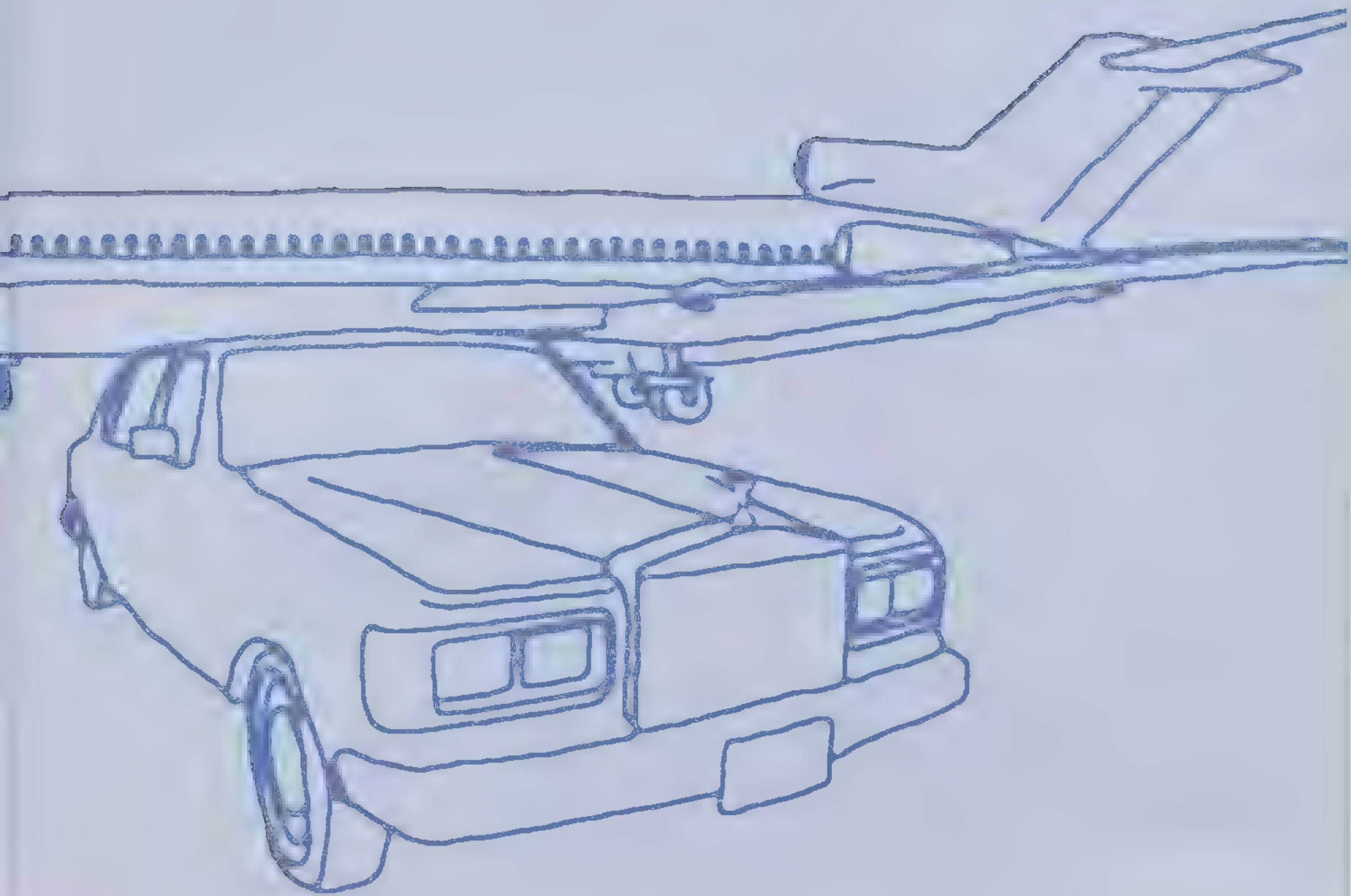




**Dow Crashes,**



991231



**Cities Burn.**



000000



**The End.** OUI!

Remix of the 1997 **World of Money** Project  
and the **Subliminal Corporate Identity** Program.  
Experimental Jetset for Emigre 1999/2000

Marieke Stolk Erwin Brinkers Danny vd Dungen.  
experimental@jetset.nl <http://www.jetset.nl>  
**Advanced Economics** RMX 1036 59225 0523







Turn clarification on. Use visual means.

Keyword glossary. Vertical. Release status.

All collections. Match all words. Color.

Indicate foreground image. Control results.

Brand not identity. Client and happy.

Shared lightbox. Search [gettyone.com](http://gettyone.com). **The online search tool that thinks like you.**

Allsport

The Bridgeman Art Library

EyeWire

Hulton Getty

PhotoDisc

Tony Stone Images



**gettyone.com**



Index

Typefaces

Books

Magazines

Posters

Multi-media

Music

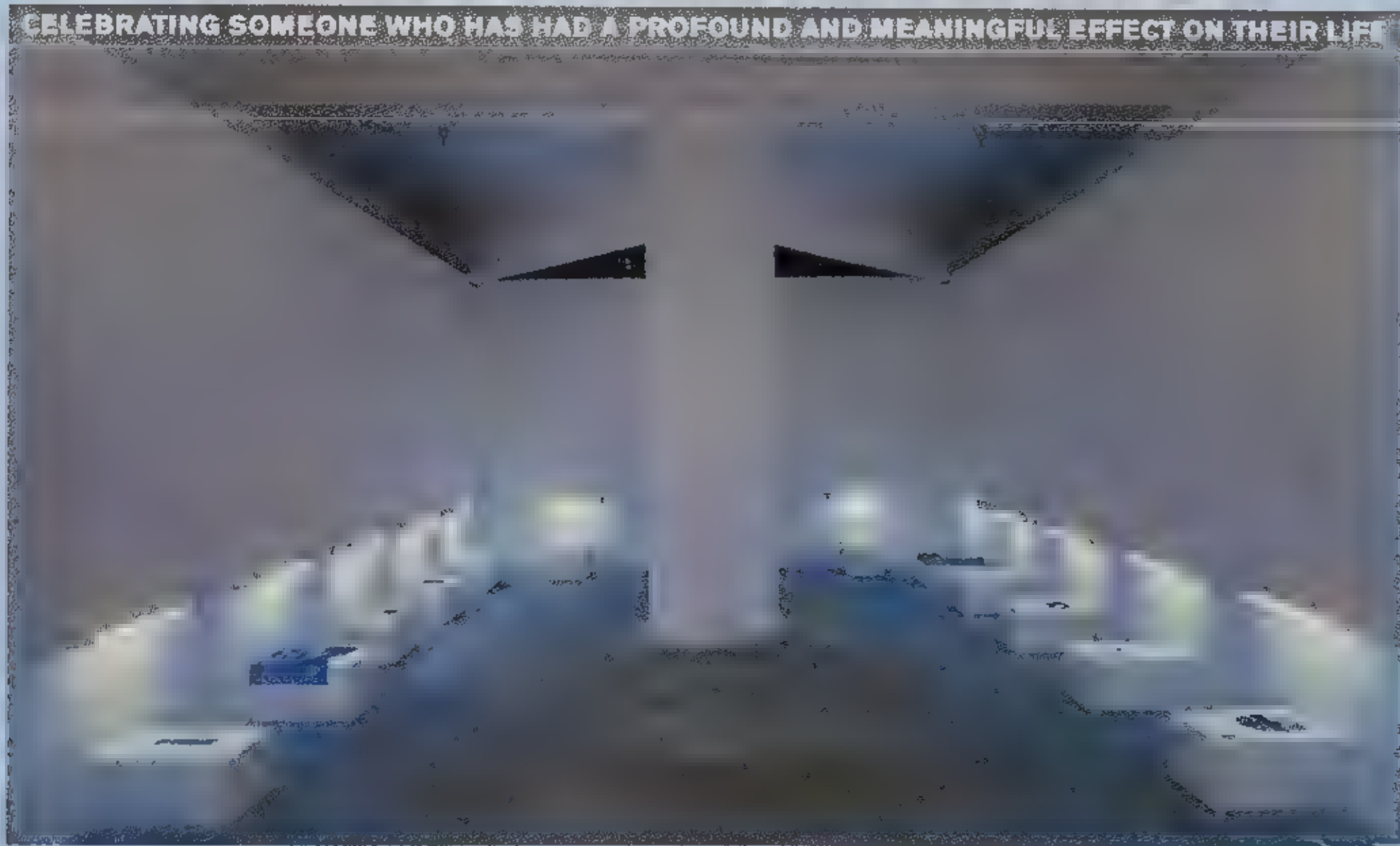


ON SALE NOW! [WWW.EMIGRE.COM](http://WWW.EMIGRE.COM)

# SOUL DESIGN

WORKS BY 15 KNAPPE DESIGN

CELEBRATING SOMEONE WHO HAS HAD A PROFOUND AND MEANINGFUL EFFECT ON THEIR LIFE





PAUL RAND : American Modernist

Two Essays by Jessica Helfand

\$12

AVAILABLE FROM EMIGRE  
(800) 944 9021 www.emigre.com

**Codex**  <sup>1</sup>  
narrative exploration beyond the book

The Codex Series is a CD ROM consisting of four projects by four different talents in the digital medium exploring narrativity, graphic design and the interactive. Part compilation CD, part fanzine, The Codex Series is a digital artifact, something to share and talk about.

<http://www.codexseries.com>

MAC ONLY CD ROM  
\$12.00 Available from Emigre  
(800) 944 9021 www.emigre.com





**FREE DOWNLOAD  
ITCHY PET SAMPLE TRACK!**

5 MINUTE PLAYING TIME, 4.7 MB

[www.emigre.com](http://www.emigre.com)



**ITCHY PET: GRAPHIC DESIGN NEVER SOUNDED THIS GOOD. 500 BOXED SETS MADE. CD \$15.00**

## EMIGRE MUSIC ON-LINE OFFER

WHEN ORDERING ON-LINE, THE BELOW-LISTED EMIGRE MUSIC CDS WILL BE SOLD AT \$4.95 AND CASSETTES AT \$2.95

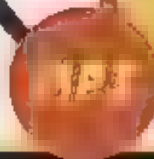
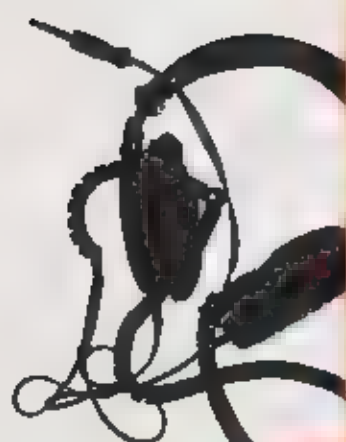
CHECK OUT EMIGRE'S VENTURES INTO THE LAND OF CONTEMPORARY, EXPERIMENTAL POP MUSIC. FEATURING AMONG OTHERS P. SCOTT MAKELA'S AUDIOAFTERBIRTH PROJECT, BASEHEAD'S SOCIAL-COMMENTARY HIP HOP, JAMES TOWNING'S DIGITAL POP EXPERIMENT FACT TWENTYTWO, AND SUPERCOLLIDER'S MUSICAL MINIMALISM.

AUDIOAFTERBIRTH COMMBINE	BASEHEAD PLAY WITH TOYS (CASSETTE ONLY)	BINARY RACE FITS & STARTS
RAY CARMEN NOTHING PERSONAL	EVERY GOOD BOY BALING WIRE & BUBBLEGUM	
EVERY GOOD BOY SOCIAL GRACES	FACT TWENTYTWO ENERGY WORK & POWER (CD ONLY)	
FACT TWENTYTWO THE BIOGRAPHIC HUMM (CASSETTE ONLY)	HONEY BARBARA FEEDLOTLOOPHOLE (CASSETTE ONLY)	
STEPHEN SHEEHAN INNOCENCE AT WILL (CD ONLY)	SUPERCOLLIDER DUAL	SUPERCOLLIDER SUPERCOLLIDER

## MUSIC VOLUME PACK

ORDER ALL 10 RELEASES FOR A TOTAL OF \$59.00 (REGULAR PRICE \$156.00) AND RECEIVE THE EMIGRE MUSIC 4 POSTER SET FOR FREE (REGULAR PRICE \$30.00)! THE POSTER SET CONSISTS OF THE ORIGINAL PROMOTIONAL POSTERS USED TO ANNOUNCE EMIGRE MUSIC RELEASES TO THE MUSIC PRESS, STORES AND DISTRIBUTORS. POSTERS ARE FOLDED AND SHIPPED IN A BOX TOGETHER WITH 10 CDS.

TO BE ELIGIBLE FOR SPECIAL PRICES, ORDERS MUST BE PLACED ON-LINE. TO ORDER, GO TO EMIGRE'S WEB SITE AT [www.emigre.com/EMusic.html](http://www.emigre.com/EMusic.html)



## MUSIC SAMPLES

Download and listen to music samples of Emigre CDs,  
and read interviews with band members by visiting  
[www.emigre.com](http://www.emigre.com)

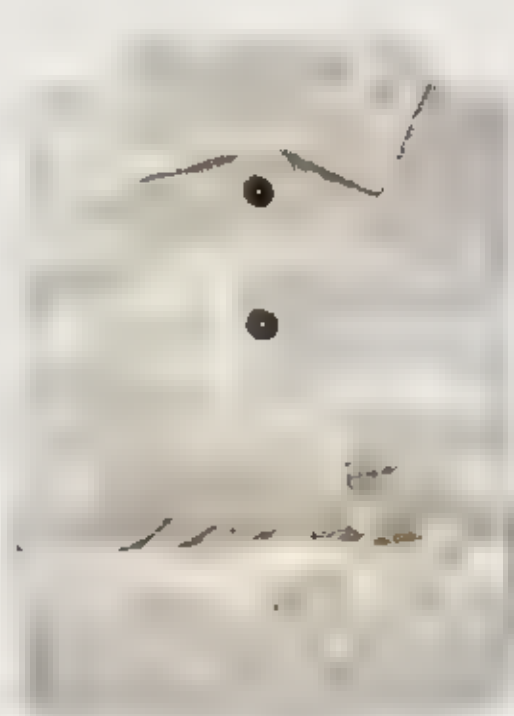


# EMIGRE T-SHIRTS & PAJAMAS

## STUFF TO WEAR



**THE APOLLO PROGRAM EMIGRE T-SHIRT**  
Printed in black and yellow, on front only, on a  
100% white cotton T-shirt  
Designed by Elliott Peter Earls  
S, M, L & XL \$15.00



**HYPNOPÆDIA PAJAMAS**  
Cream fabric printed with xylophone pattern. Received for heavy weight 100%  
brushed cotton knit for warmth and comfort. Two piece pajama set includes elastic waist  
pants with draw string for adjustable fit and top with chest pockets and spread collar.  
Garment designed by Sharon Adams. Fabric printed by Luzano & Co.

Only small and extra small sizes remaining!  
SMALL - men's shirt size 34, women's dress size 8-10  
X SMALL - men's shirt size 32, women's dress size 6-8

**HYPNOPÆDIA PAJAMAS** Pajamas only \$85.00  
**HYPNOPÆDIA DELUXE PAJAMAS** Includes pajamas and hypnopædia pattern font  
plus type specimen booklet \$125.00



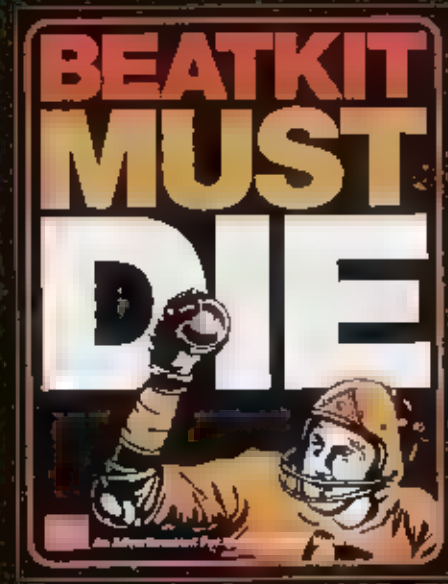
**HATTY SHIRT**  
Printed in black on front plus small Emigre  
logo on back, on a 100% white cotton T-shirt  
S & XL \$15.00



**DESIGN IS A GOOD IDEA T-SHIRT**  
Printed in white and dark blue, on front only  
on a 90% cotton/10% polyester  
athletic gray T-shirt  
S, M, L & XL \$15.00



**EMIGRE HOUSE LOGO T-SHIRT**  
Printed in black and yellow on front only  
on a 100% cotton bluestone T-shirt  
Designed by House Industries  
M, L & XL \$17.00



### SPECIAL OFFER FROM EMIGRE THE BEATKIT POSTER SET

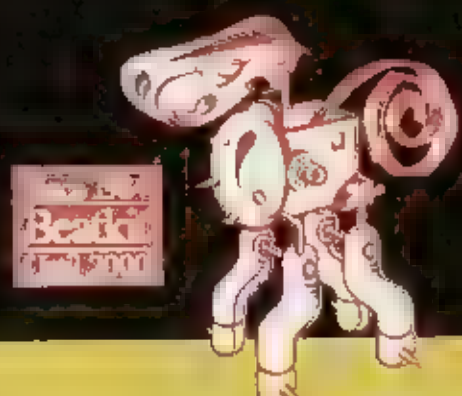
Three posters designed by Shawn Wolfe

Set includes *Panic Now*, *Beatkit Must Die* and *Remover Installer* posters, shown here.  
An advertisement for its own future uselessness, yet suitable for framing.  
Offset printed on uncoated stock, each poster measures 17 x 22 inches.

\$20

WHILE SUPPLIES LAST

To order call 1-800-944-9021  
or go to [www.emigre.com](http://www.emigre.com)





THROUGH JANUARY 1ST, 2000, EMIGRE IS OFFERING BACK ISSUES AT STEEPLY REDUCED RATES TO EMIGRE READERS. IF YOU HAVE MISSED OUT ON ANY BACK ISSUES, HERE IS YOUR OPPORTUNITY TO COMPLETE YOUR COLLECTION.

**ALL BELOW LISTED ISSUES: \$4.00 EACH (MINIMUM ORDER OF 3 ISSUES REQUIRED).**

**PAY ONLY \$3 FOR UPS GROUND SHIPPING REGARDLESS OF THE NUMBER OF ISSUES ORDERED\*.**

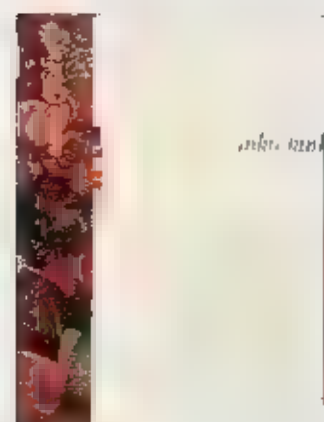
**CHOOSE FROM EMIGRE ISSUES # 21, 22, 26, 28, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, 43, 44, 45, 46, 47, 48, 49 AND 50.**

ALL OTHER ISSUES ARE AVAILABLE AT THE COLLECTOR'S RATE OF \$50.00 PER COPY OR ARE SOLD OUT.

**PLACE YOUR ORDER BY FAXING US AT (916) 451 4351 OR BY SENDING AN EMAIL TO SALES@EMIGRE.COM**

\* WITHIN CONTINENTAL U.S. ONLY. OUTSIDE CONTINENTAL U.S. PAY \$12 FOR EXPRESS MAIL.

WHEN YOUR ORDER INCLUDES ANY ITEMS IN ADDITION TO THE ISSUES LISTED HERE, REGULAR "ITEM" SHIPPING CHARGES NEED TO BE ADDED (SEE BACK OF CATALOG).

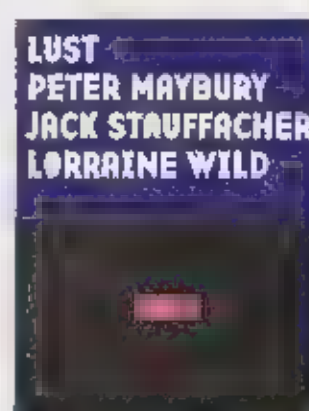


## EMIGRE 50!

**Think Ink, 1999.**

Designer Shawn Wolfe and writer Darick Chamberlin give us an overview of BeatKit, a company Wolfe started in the early 80s. Elliott Peter Earls of The Apollo Program renders a series of highly subjective portraits of his all-time heroes. Two new Emigre typefaces are introduced: Cholla, designed by Sibylle Hagmann, and Vendetta, a new series of Venetian old style printing types designed by John Downer. Bill Gubbins invites us to his home for a hilarious chat about printing inks. And Martin Venezky, art director of San Francisco's cult tab Speak, presents his Cranbrook thesis, "Notes on the West," a visual odyssey dealing with the iconography of the Old West.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 45

**Untitled, 1998.**

This issue features interviews with members of the Dutch graphic design team LUST, who discuss their form-follows-process approach to graphic design, and Peter Maybury, the Dublin-based designer for cultural institutions such as Code magazine, the Douglas Hyde gallery and the Dublin French Film Festival. Also, Chuck Byrne looks at the experimental typographic print work of San Francisco-based letterpress printer and designer Jack Stauffacher, while Andrew Blauvelt, in his essay "Head to Hand," does a "deep reading" of the book designs of Lorraine Wild, the Los Angeles-based designer, writer, critic and educator.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

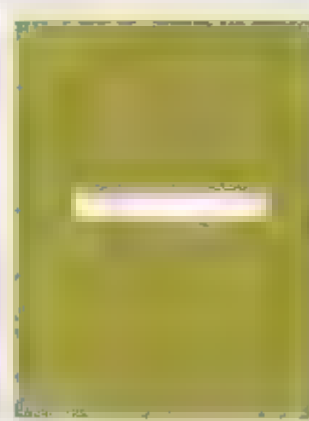


## EMIGRE 49

**The Everything is for Sale Issue, 1999.**

In 1964, graphic designer Ken Garland and 21 colleagues issued the "First Things First" manifesto. It was a call to arms for graphic designers; an encouragement, as Garland put it, "to think about the opportunities for graphic design and photography outside advertising." "First Things First" reminds us that there are alternatives, so we have reprinted it here, and built an entire issue around it. Articles by Thomas Frank (The Baffler), Corrie McLaren (Stay Free!), Jonathan Dee (Harper's), Kalle Lasn (Adbusters), and Kevin Fenton. Also interviews with Kalle Lasn and Chris Dixon, respectively the editor and art director of Adbusters magazine.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 44

**Design as Content, 1997.**

Emigre no. 44 takes an in depth look at design book publishing by reviewing four books published in 1997: *GI: New Dimensions in Graphic Design*, a selection of graphic design work from around the world compiled by Neville Brody and Lewis Blackwell; *Pure Fuel*, authored by the London-based design group Fuel; *Ray Gun - Out of Control*, a celebration of the magazines published by Marvin Scott Jarrett, and *Mind Grenades: Manifestos from the Future*, reprints of the opening spreads from *Wired* magazine. Essays by Diane Gromala, Kenneth FitzGerald, Shawn Wolfe, Bill Gubbins and Rudy VanderLans.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 48

**Untitled II, 1998.**

Mother Jones magazine decided to upgrade their image in 1998 and Emigre gets the inside scoop on the politics of the redesign from art director Rhonda Rubinstein. Then, graphic designer Stuart Bailey allows us a peek behind the scenes in the creation of the "Werkplaats Typografie," a brand new experimental graduate design program based in Arnhem, Holland. Also, Kenneth FitzGerald, in his essay "Skillings Saws and Absorbent Catalogs," points out how art and design have come to rely on each other, and how graphic designers may learn from the symbiosis. Also, enclosed as a special 32-page type specimen booklet, is A Brief History of Type Design at The Apollo Program, produced and designed by Elliott Peter Earls.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 43

**Designers are People Too, 1997.**

Jeffery Keedy lets it rip in "Greasing the Wheels of Capitalism with Style and Taste or the 'Professionalization' of Graphic Design in America," while Denise Gonzales-Crisp looks at what designers (can) do to circumvent the traditional and often compromising client/designer relationship. Teal Triggs and Sian Cook, of the London-based Women's Design + Research Unit, revisit the seemingly unchanged role of women as both subjects and objects in graphic design. And Rudy VanderLans takes a closer look at type as intellectual property. Includes pull-out poster introducing Zuzana Licko's new typeface family Base Monospace.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 47

**Relocating Design, 1998.**

Jeffery Keedy, in "Graphic Design in the Postmodern Era," points out the general willingness of designers to have their "values and ideals be dictated by the commercial marketplace." And in her article "The Macramé of Resistance," Lorraine Wild suggests ways to "salvage graphic design in the face of the juggernaut of technology and the demands of the market." Also, an interview with Michael Shea who discusses the disconnect that exists between theory and practice, and the maker and reader, in graphic design. Plus more.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 41

**The Magazine Issue, 1997.**

When it comes to magazines, which ones do we remember best, and what is it that makes them so memorable? This is the question we posed to Martin Venezky, Nancy Bonnell-Kangas, Daniel X O'Neil, Denise Gonzales Crisp, and Kenneth FitzGerald. Also contains a 32-page facsimile of the (possibly fictional) magazine project entitled *The News of the Whirled*, by Kenneth FitzGerald.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 46

**Fanzines and the Culture of D.I.Y., 1998.**

As more and more designers start their own magazines and become initiators of graphic products, instead of solving "problems" for others, we thought it might be inspirational to take a look at the world of fanzines and other graphic Do-It-Yourself projects. Teal Triggs gives us a history of the British fanzine, while Bill Gubbins, does his take on their US counterpart. Ella Cross, picks her favorite zines, and Daniel X. O'Neil delivers nothing less than a glimpse of the future of fanzines. Plus, the inside story of Heckler, a zine gone big time and back. Plus much, much more.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 40

**The Info Perplex, 1996.**

Edited by Andrew Blauvelt

Andrew Blauvelt looks at the hybrid and mutable nature of the information event and asks "Where is the pleasure in information design?"

Teal Triggs meets John Warwicker of the London-based collective Tomato. Diane Gromala examines the relationships among the body, design, and the impact of technology. Anne Burdick reviews Jay David Bolter's book *Writing Space*. Frances Butler takes a historical look at the structures and spaces devised for holding and shaping meaning.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 39

### Graphic Design and the Next Big Thing, 1996

Lorraine Wild gives an overview of graphic design education and the way it is currently being challenged by new media. Kenneth FitzGerald, reviews Elliott Earls's CD *Throwing Apples at the Sun*. Putch Tu discusses geeks, freaks, cyborgs, blenders, power tools, remote controls, and other nervous machines, and how it all relates to graphic design. Carl Francis DiSalvo reviews Avital Ronell's *The Telephone Book*. Paul Roberts lends us his insights as writers bemoan loss of authorial control. Diane Gromala reviews Sven Birkerts's book *The Gutenberg Elegies*.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 37

### Joint Venture, 1996.

This issue is about collaboration, writing, intellectual property, entrepreneurialism, poetry, authorship, self-publishing, reading and everything else that design is made of, but this time we look at it from the perspective of a group of artists that includes two writers, one graphic designer and one visual artist. Anne Burdick interviews Stephen Farrell and Steve Tomasula. Rudy VanderLans talks with Daniel X. O'Neil and Marc Nagtzaam.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 36

### Mouthpiece 2, 1995.

Edited and art directed by Anne Burdick. Louise Sandhaus conducts a verbal/visual exploration of the digital essay. Brian Schorn introduces OULIPO (the workshop of potential literature). Anne Bush writes about the history of the critic. Stuart McKee explores the relationship between writing and community formation. Felix Janssens extols the need to reconsider the form of the book. Gerard Mermoz investigates the functions of text as they are given typographic form. And much more...

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 35

### Mouthpiece, 1995.

Edited and art directed by Anne Burdick. This issue presents an eclectic mix of voices discussing what happens when the worlds of writing and design coincide. Featuring Johanna Drucker on the future of writing. Adriana Pedrosa and Michael Worthington discuss the birth of the designer as auteur. Andrew Blauvelt and Joani Spadaro challenge the primacy of the verbal. Kevin Mount provides excerpts from imaginary books, and Denise Gonzales Crisp discusses the book *Looking Closer*.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 34

### The Rebirth of Design, 1995.

Andrew Blauvelt, Putch Tu and Victor Margolin each take an in depth look at Dan Friedman's book *Radical Modernism*. Anne Burdick and Louise Sandhaus review Robin Kinross's books *Modern Typography* and *Fellow Readers*. Jeffery Keedy explores the relationship between graphic design and Modernist ideologies. Rudy VanderLans ponders the commodification of graphic design experiments. Matt Owens gives us a design student's look at the contemporary state of graphic design.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 33

### No Small Issue, 1995.

Andrew Blauvelt offers us Part 2 of his essay "In and Around: Cultures of Design and the Design of Cultures." Steven Heller gives us a sober analysis of the New Design Discourse in his article "Design is Hell." Toronto writer and self-described "typography Queen" Joe Clark answers the question whether the influence of the text-based art of Barbara Kruger and Jenny Holzer on the mainstream has made pop culture richer. And, Mr. Keedy traveled to London to interview Rick Poyner, the founder and former editor of *Eye* magazine.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

## EMIGRE 32

### Essays, Texts and Other Writings about Graphic Design, 1994.

This issue focuses on graphic design as a significant force within culture, politics and society. Writings include essays by Dutch philosopher and design critic Hugues C. Boekraad, design critic and teacher Andrew Blauvelt, type designer Zuzana Licko, and others.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 31

### Raising Voices, 1994.

How to create a design curriculum that would sufficiently prepare a design student for life after school, as we move into the next millennium, is a hotly debated topic. This issue hopes to uncover what it is that makes the four featured young design educators tick, and how they each deal with the complexities and challenges of teaching. It features teachers from a variety of schools: Diane Gromala, a Yale graduate teaching at the University of Texas; Koli Nikitas, a CalArts graduate teaching at the School of the Art Institute of Chicago; Michael Rock, a RISD graduate teaching at Yale and Andrew Blauvelt, a Cranbrook graduate teaching at North Carolina State University.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 30

### Fallout, 1994.

Steven Heller's article "The Cult of the Ugly," which was published in the British design magazine *Eye*, received more response than any other article published in *Eye*. It hit a nerve with its readers and subsequently created an intellectual fallout of sorts that cast quite a shadow. For this issue of *Emigre*, Michael Dooley traveled to New York to meet and interview Heller, one of America's most prolific graphic design critics, to talk about the *Eye* article and other topics concerning graphic design. In addition Dooley spoke with Edward Fella, Jeffery Keedy and David Shields, three designers whose work was among the pieces selected by *Eye* as exemplary of "Ugly."

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

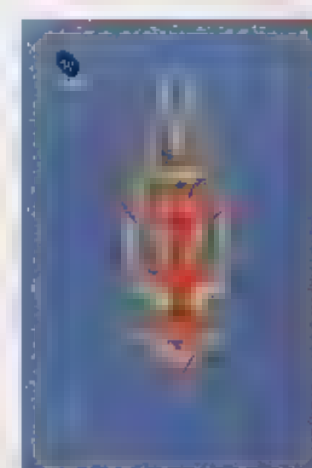


## EMIGRE 28

### Broadcast, 1993.

Edited and designed by Gail Swanlund. This Cal Arts graduate talks with her pals about life after design school. Featuring fellow grads Sue LaPorte, Barbara Glauber and Sami Kim (ReVerb), as well as an interview with the current art director at The Walker Art Center, Laurie Haycock Makela. This issue is proof that there are living designers who find real life applications for their grad school design experiments without compromising personal preference.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 26

### All Fired Up, 1993

Celebrating its 10th year of publication, with issue 26 *Emigre* continues to highlight the experimental spirit that lurks within the field of graphic design. Featuring an in-depth interview with THIRST'S Rick Valicenti, an overview of the stellar typeface production of Italian designer Aldo Novarese, articles on white space as "an appropriated formula; a code of acknowledged good taste," copyrights and much more.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



## EMIGRE 22

### Teach, 1992

Here we focus on the work of London-based graphic designer and teacher Nick Bell. Introducing two new conceptual typefaces. One is Zelig "a typeface with the uncanny chameleon-like ability to change its appearance to something very similar to whatever typeface it is placed next to" and Psycho "... a typeface defined more by its use, than by the design and consistency of each of its individual units." Psycho will be presented as a special insert which was hand-produced by Nick Bell and his students at The London College of Printing. An in-depth interview with Nick Bell will accompany and elucidate a sampling of briefs he created for his teaching at The London College of Printing.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!



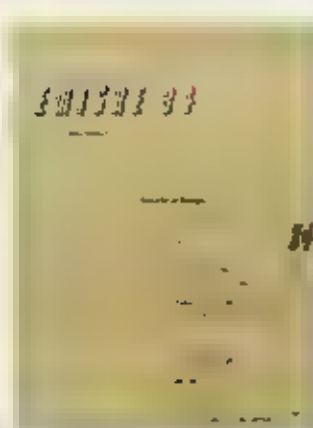
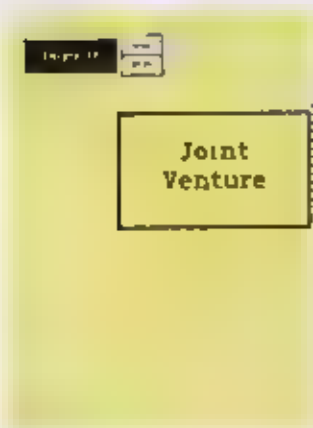
## EMIGRE 21

### New Faces, 1992

Edited by Jeffery Keedy

Featured in this issue is the work of graduate and under graduate graphic design students at California Institute of the Arts in Valencia, California. Because we are always interested in what the future of graphic design might bring, every once in a while *Emigre* focuses on a particular design school whose work we feel might have an impact on the development of design. This issue consists of actual school assignments whose mechanical parameters were slightly altered to fit the page size and printing restrictions of *Emigre* magazine.

\$7.95 reg. price; \$4.00 per issue when buying 3 or more!

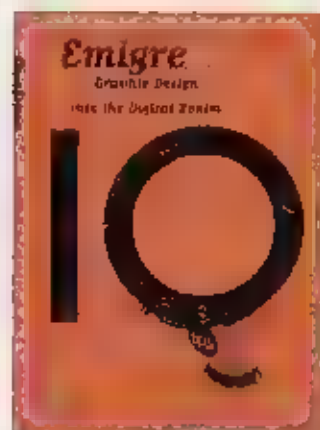






### EMIGRE (EXHIBITION CATALOG)

**Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.**  
In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog, which was designed and compiled by Emigre, features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces.  
72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound.  
\$20.00



### EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

**Edited and designed by Emigre. Published by Van Nostrand Reinhold**  
In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy.  
Regular Edition: \$24.95  
(2 item shipping rate)  
Deluxe Edition: \$50.00  
(4 item shipping rate)  
The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase.  
Deluxe edition also includes The Emigre Music Sampler No.3 CD



### [\*\*\*\*]

Four-Letter Word, or [\*\*\*\*], is a magazine produced, designed, authored, and published by Thirstype. "FINK" is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with, any and everything that captures the authors' attention. Better yet, [\*\*\*\*] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self.  
Each edition will be limited to 1,000 copies.  
32 Pages, 8.5 x 12.25 inches, velvet softcover with embossed bunny logo.  
\$20.00



### THE GOOD LIFE [BLISS IN THE HILLS]

**A Thirst production.**  
Written and designed by Rick Volicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage...and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood." 24 Pages, 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators.  
\$30.00



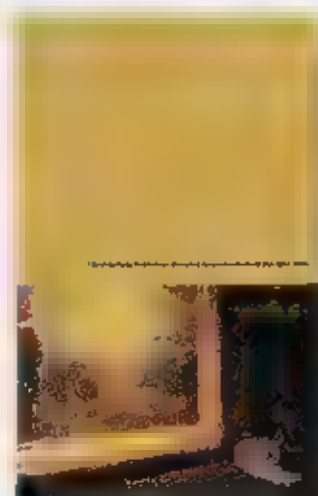
### HYPNOPAEDIA BOOKLET

The type specimen booklet that announced the release of Hypnopaedia, a pattern font designed by Zuzana Licko.  
28 Pages plus wrap-around cover, 5.25 x 8.25 inches.  
(Also included in the Hypnopaedia Deluxe Pajamas set)  
\$5.00



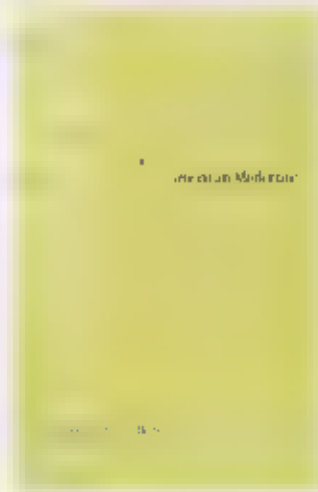
### LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

**Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press. Co-published with the AIGA.**  
Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kinross, Tibar Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6.75 x 10 inches, softcover.  
\$18.95



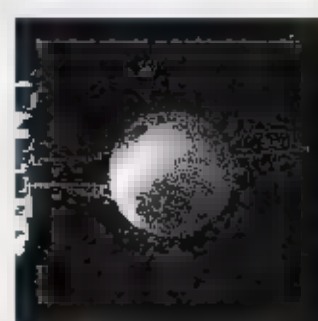
### PALM DESERT

**Published by Emigre**  
Palm Desert is the first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, Palm Desert strives to echo Parks's creative approach of blending classical, historical, vernacular and environmental themes. The result is a curious mix of fan's tribute, documentary photography, impressionism, and experimental music review. Photography and design by Rudy VanderLans. Essays by Kenneth Fitzgerald and Brian Schorn. Typeface designs by Zuzana Licko.  
Also includes a bonus music CD containing the original "Palm Desert" recording as well as three loose adaptations by Itchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time: 21 minutes.  
96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, sewn and case bound, CD attached in back.  
\$24.95



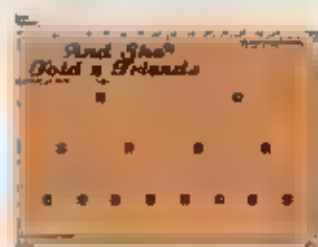
### PAUL RAND: AMERICAN MODERNIST

**By Jessica Helfand. Published by William Drenttel New York.**  
This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passionate interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Filosofia. 86 Pages, 4.5 x 7 inches, paperback in dust jacket.  
\$12.00



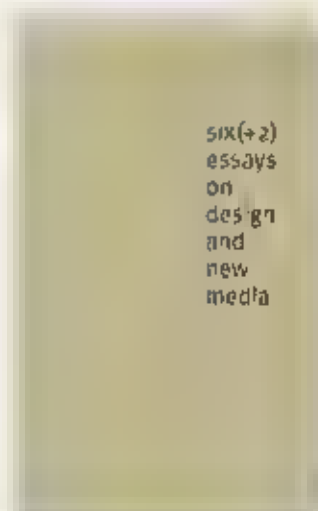
### RUST BELT

**Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey.**  
Rust Belt is graphic music; an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letter-press, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Garrepy, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch 2-sided, 2-color poster.  
\$30.00



### AND SHE TOLD 2 FRIENDS

**Edited & designed by Kali Nikitas.**  
This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two "friends." Includes work by Barbara Glauber, Rebeca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others.  
44 Pages, 9.25 x 13.125 inches, softcover, perfect bound.  
\$9.95



### SIX ESSAYS (+2) ON DESIGN AND NEW MEDIA

**By Jessica Helfand. Published by William Drenttel New York.**  
Jessica Helfand is a designer who writes frequently about the impact of technology on the design professions. These essays, published in an earlier form in Print magazine in 1994 and 1995, examine the impact of design on information technologies, including the role of typography in screen-based media, the function of identity in on-line environments, and the questionable legacy of desktop metaphors in interaction design. Her overriding concern is that the race to provide information on-line neglects the experience — the drama, the emotions, the human connections — in short, the editorial content.  
76 Pages, 4.5 x 7 inches, softcover.  
\$12.00



## NEW RELEASES

BY DESIGNERS, FOR DESIGNERS

### NEW!

#### SOUL DESIGN

Works by 18 Graphic Designers

Curated and produced by Kali Nikitas

This exhibition and catalog gave designers, who are often restricted by client obligation, creative freedom and the opportunity to use their skills to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Hori, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey

40 pages, 11 x 17 inches, paperback

\$15.00

### RECENT

#### EMIGRE MAGAZINE VOLUMES (#33-41 & 42-49)

Published by Emigre.

To celebrate the publication of its 50th issue Emigre put together 100 case bound sets (2 volumes each) containing "The Small Issues Series," Emigre 33 through 49. This collection of 17 issues gives a thorough and indepth overview of the heated debates that raged throughout graphic design in the 1990s. These are also the issues that have won Emigre inclusion in the very first I.D. Forty, the Chrysler Award for Innovation in Design, The AIGA Gold Medal Award, and the Charles Nypels Award for Excellence in Typography.

This set includes the "collectors" issues Emigre 38 and 42 (Regular price \$50 each), as well as the original type specimen booklets introducing Hypnapaedia and The Apollo Program Font set.

For information about the content of each issue see The Emigre Catalog 99 01 or go to [www.emigre.com](http://www.emigre.com)

\$148.00 per set (Regular magazine value \$219.25)

Only 100 sets available

Orders are filled on a first come first serve basis.

### RECENT

#### 50 QUESTIONS 50 ANSWERS

Published by 124/3

This booklet was published on the occasion of "Emigre in Istanbul: An Exhibition of Typographic Design." Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karol

48 pages, 5.75 x 7.875 inches, paperback in dust jacket.

\$12.00

### RECENT

#### THE CODEX SERIES (NO.1)

Narrative exploration beyond the book

Somewhere between a compilation CD and a digital fanzine, The Codex Series is a laboratory that explores the digital medium through narrative, design and the interactive. Issue Number One features the work of Josh Ulm, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue.

CD (Macintosh format only) \$12.00

### RECENT

#### BEATKIT™ POSTER SET

Three posters designed by Shawn Wolfe. Set includes Panic Now, Beatkit™ Must Die, and Remover Installer™ posters. An advertisement for its own future uselessness, yet suitable for framing.

Each poster 17 x 22 inches, offset printed on uncoated stock.

\$20.00

### RECENT

#### FREE ONLINE PARKING

Mousepad

\$5.00 (Be sure to ask for a Free "F O P." Mousepad with any order of \$300 or more.)

## MUSIC

COMPACT DISKS & CASSETTES

#### AUDIOAFTERBIRTH

##### Commune

"Wow! Where did this disc come from? This doesn't sound like starter stuff, destabilizing the grid, jerking the digital clock, Mr. Makela knows how to control the machine by softening those quantized tracks."

##### Industrial Strength Magazine

"Audioafterbirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nine Inch Nails, Bootsy, and Cole Porter. In-your-face technology and r&b rarely sound this good together." *City Paper, Baltimore*

"Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like vibrating industrial fluxed electro-vocals. With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them."

##### Industrial Nation

"AudioAfterBirth succeeds best at its basest level — this album rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punkers with a P-Funk sensibility complete access to digital sampling equipment." *Rockpool*

"Like a more hip-hop version of Captain Beefheart." *Option*

"Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and 4AD put out his record. Got it? Meet P. Scott Makela and AudioAfterBirth's debut, Commune." *Trip*

CD \$10.00 Cassette \$5.00

#### BASEHEAD

##### Play With Toys

"Michael Ivey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before; the result is one of the bleakest expressions of African-American angst since Sly and the Family Stone's 'There's a Riot Goin On.'" *Details*

"Play With Toys sounds like it was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." *Spin*

"Every once in a great while, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year, Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and again." *CMJ*

"Most arresting album of '91." *Pulse*

"This is hip-hop wiping the rules of identity off the chalkboard and loading up a new program. For me, that's the best that pop music can offer."

##### The Village Voice

"Play With Toys is a concept album that ties rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush." *Rolling Stone*

Cassette \$5.00

#### BINARY RACE

##### Fits and Starts

"By way of description, imagine a more accessible Negativland with the production skills of Trevor Horn. In other words it's very danceable, tricky, smart and superbly recorded. All tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art Of Noise terror of 'No Can Do.'" *Hard Report*

"This is a fine album, being at once innovative yet accessible, much like Art of Noise." *Alternative Press*

"Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einstürzende Neubauten with a musical sense of levity that keeps the entire project light. You can imagine all of the comparisons individually, but please scope these concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation."

##### Rockpool

CD \$10.00 Cassette \$5.00

#### RAY CARMEN

##### Nothing Personal

"Charming poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break."

##### ND Magazine

"A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well."

##### Loafing the Donkey

"This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form." *Gajoob*

CD \$10.00 Cassette \$5.00





### EVERY GOOD BOY

#### Social Graces

"Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more, faith in their music as in their lyrics, and that makes a big difference. You have to admire a band nobody's heard of that writes a no-sell-out song; you end up liking them when you discover that you're singing along." **Option**

"Every Good Boy deliver a packet of seemingly simple music that evokes complex moods. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind disc for the musically adventurous. Social Graces isn't afraid to venture where others stray. Dig the new breed." **Illinois Entertainer**

"Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD an almost eerie feeling, almost as if Rod Serling had engineered this CD."

#### Alternative Press

"This is a very quiet album for all its many instruments; there's a well thought-out atmosphere that is calm and intelligent." **The Splatter Effect**  
CD \$10.00 Cassette \$5.00



### EVERY GOOD BOY

#### Baling Wire & Bubblegum

"Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition, reconciling the late-70s schism between punk/indie raw emotion and grander, more 'commercial' productions." **CMJ**

"Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. Baling Wire & Bubblegum speaks to this 70s dementia without being the least bit nostalgic." **Alternative Press**

CD \$10.00 Cassette \$5.00



### FACT TWENTYTWO

#### Energy, Work & Power

"Energy, Work & Power is a very strong album. Fact Twenty-Two has a distinct and undeniable similarity to Depeche Mode, both in synthesizer and lyrical style, but with an American twist. Probably the best example of weirdness derived from normalcy is 'Mood Ring,' which starts with a startling, sampled 'Hello!' and proceeds with the sound of a squeaky swing set. This is one of four excellent instrumentals on this versatile, danceable recording." **Alternative Press**

"Fact TwentyTwo sounds like Depeche Mode-style electropop slamming into a wall of rusty factory parts and shortwave radios." **Pulse**  
CD \$10.00



### FACT TWENTYTWO

#### The Biographic Hum

"James Towner is a maverick in his genre, and hopefully The Biographic Hum will cause a few ripples." **Rockpool**

"Rarely resorting to a monolithic drum track and never bolstering the songs with blatant ego gestures, the wizard behind Fact TwentyTwo's controls employs common mechanical gadgetry with an unshakable eccentricity that distinguishes this release from all the automatons, poseurs and techno-terrorists." **CMJ**

"Sparse, intelligent, sampled keyboard arrangements; and a suave Paddy McAloon-ish vocal caress in a modest, post-paranoid, nuclear-free dystopia peopled with tales of shrinking men, sleepwalkers, citizens Kafka and Joe, and the most important man in the world." **Option**

Cassette \$5.00



### HONEY BARBARA

#### FeedLotLoopHole

"I used to think the best thing to come out of San Antonio aside from Flaco Jimenez and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara." **Puncture**

"If you want to expand yer borders, this is the place to start."

#### Loafing the Donkey

"Honey Barbara are two, Texan guitarist/bassist/keyboardists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern eccentrics."

#### The Splatter Effect

"Whatever they sound like, I'll be damned if I can come up with even one comparison! Honey Barbara sound like, well, Honey Barbara. Now that's saying something." **Baby Sue Music Review**

"You just might love Honey Barbara if you want some really quirky stuff to sink your brain into. The honey of FeedLotLoopHole isn't sweet. But it's sure pretty tasty." **B-Side**

Cassette \$5.00



### STEPHEN SHEEHAN

#### Innocence at Will

"It's about time his innovative work is available in the U.S."

#### The Hard Report

"There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance." **Alternative Press**

"I find this album brilliant." **Manifesto**

CD \$10.00



### SUPERCOLLIDER

#### Supercollider

"This unit achieves a hypnotic mixture of aggression and restraint, the sparse and the lush that recalls minimalist composers at their most vital."

#### Rockpool

"Supercollider's debut is a coolly studied practice of sophistication and orchestral self-containment." **CMJ**

"Because of their grunge-like name and their utter dissimilarity to that type of sound, Supercollider is a refreshing foray into a more cerebral type of Nirvana. Perhaps an acquired taste, but the quirkiness ultimately rewards." **Throttle**

"There are no catchy choruses on this tape, and no crashing crescendos, either. Oh so calmly, I turn on the boombox and let out a quiet whoop of enjoyment." **File 13**

CD \$10.00 Cassette \$5.00



### SUPERCOLLIDER

#### Dual

"Starkly beautiful guitar 'n' drum clang, over which world-weary vocals a la John Cale lie down nicely... all of which add up to one of the sweeter discs to cross this desk recently." **Pulse**

"Musically and lyrically, it's sparse and often discordant, always minimalist, and never boring. Dual is a shifting string of moods, all somewhat peaceful and subtly different. Quite an experience." **INK**

"Supercollider do indeed forge a new musical nomenclature, but in the name of innovation. Dual is a shard of porcelain removed from Sonic Youth's Bad Moon Rising, yet it creates a hypnotic mood throughout the album much like Galaxy 500's On Fire." **Alternative Press**

"They sound to me like a band made up of Philip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub. This is pop music, but it really stretches the boundaries a bit." **Heckler**

"The duo's minor-key monochromatic throbs and strums are laid out like a single curve plotted on a graph, admirable in its cleanliness and scientific in its fluctuations. Its absolute, unrelenting insistence on sterility and its scientific use of synthesized minimalism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves, as well as its new-wave predecessors." **CMJ**

"This is mood music, pure and not so simple." **Grey City Journal**

"To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller. Some may find Supercollider a fitting substitute for Joy Division, but, frankly, I find them quite worthy in their own right." **The Splatter Effect**

CD \$10.00 Cassette \$5.00

## MULTI-MEDIA



### AUDIOAFTERBIRTH

#### Addictions+Meditations

Music and video by P. Scott Makela and Laurie Haycock  
CD \$15.00



### THE APOLLO PROGRAM

#### Throwing Apples at the Sun

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts.

Designed and produced by Elliott Peter Earls at The Apollo Program. CD (Macintosh format only) \$20.00

Be sure to ask for a free copy of Throwing Apples at the Sun with any order of \$300 or more.



This issue of *Emigre* magazine is printed on **New Leaf Paper**. Cover pages are Reincarnation Matte 100# Text, 100% recycled with 50% post consumer waste, processed chlorine free. Text pages are Theta Matte Brite 50# Text, 60% recycled with 30% post consumer waste.

By using 24,608 pounds of **New Leaf Paper** grades, *Emigre* is saving 133 full grown trees; 46,860 gallons of water; 32,021 kilowatt hours (enough to power an average home for nearly 4 years); and 469 pounds of air pollution effluents.

**New Leaf Paper** has North America's most environmentally sound recycled and chlorine free papers – commodity and fine, coated and uncoated.

Phone: 1 (888) 989 5323

Fax: 1 (415) 291 9353

Email: [info@newleafpaper.com](mailto:info@newleafpaper.com)

Web: [www.newleafpaper.com](http://www.newleafpaper.com)

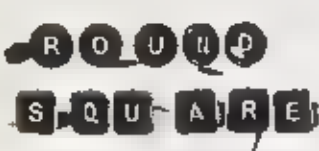


**NEW LEAF**  
PAPER



**A** | The Apollo Program Font Set \$149 See under "Elliott's"

Arbitrary \$65 Sans Regular  
Sans Bold

**B** | Backspacer \$59 


Base-12 Sans \$95 Regular & SMALL CAPS  
Bold & SMALL CAPS  
Italic & SMALL CAPS  
Italic Bold & SMALL CAPS

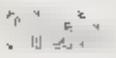
Base-12 Serif \$95 Regular & SMALL CAPS  
Bold & SMALL CAPS  
Italic & SMALL CAPS  
Italic Bold & SMALL CAPS

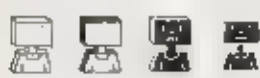
Base-9 \$95 Regular & SMALL CAPS  
Bold & SMALL CAPS  
Italic & SMALL CAPS  
Italic Bold & SMALL CAPS


Base Monospace Narrow \$95 Thin  
Regular  
Bold  
Italic Thin  
Italic Regular  
Italic Bold

Base Monospace Wide \$95 Thin  
Regular  
Bold  
Italic Thin  
Italic Regular  
Italic Bold

Big Cheese \$59  126 illustrations

Blockhead Alphabet \$65  Dark Side  
Black Face  
Unplugged

Blockhead Illustrations \$59  372 illustrations


Brothers \$95 Regular + Alternates  
Super Slant + Alternates  
BOLD + ALTERNATES  
 87 word logos & elements

**C** | Choia Sans \$95 Sans Thin  
Sans Regular  
Sans Italic  
Sans Bold

Choia Slab \$95 Slab Thin  
Slab Regular  
Slab Oblique  
Slab Bold

Choia Wide \$95 Wide  
WIDE SMALL CAPS  
UNICASE  
LIGATURES

Citizen \$65 Light  
Bold

Council \$65 REGULAR  
AND THE  182 word logos

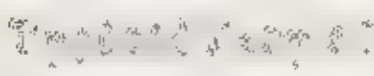
**D** | Dead History \$65 Roman  
Bold

Democratia \$65 Regular  
bold

Dogma \$95 **Bold**  
**Script Bold**  
**Black**

Dogma \$59 Outline  
Extra Outline


**E** | Elektrix \$65 Light  
Bold

Elliott's \$149 Blue Eye Shadow  
Biggie  
Propaganda  
sublimation PERMA  
 126 illustrations  
Typhoid Mary BB Park  
Venus Dioxide  
Venus Dioxide Outline

Emigre \$65 Eight  
Ten  
Fourteen  
Fifteen

Emperor \$65 Eight  
Ten  
Fifteen  
Nineteen

Exocet \$65 LIGHT+  
HEAVY

**F** | FellaParts \$59  170 illustrations


Filosophia \$95 Regular  
Italic  
Bold  
SMALL CAPS & FRACTIONS



	Filosof a Grand \$95	Grand & GRAND CAPS Grand Bold unicase		Matr x \$65	SMALL CAPS & FRACTIONS BOOK SMALL CAPS & FRACTIONS REG SMALL CAPS & FRACTIONS BO		Mrs Eaves \$95	Smart Ligatures Roman Smart Ligatures Italic Smart Ligatures Bold
H	Hypnopaed a \$59	 140 patterns		Matr x \$95	Extra Bold Narrow Wide	N	Narly \$65	LIGHT REGULAR BOLD INLINE OUTLINE
J	Journa \$95	Text Italic Ultra		Matr x \$65	Inline Extra Bold Inline Script		Not Cas on \$65	Not Cas on
	Journa \$65	Bold Ultra Bold		Missionary \$95		O	Oak and \$65	SIX Eight Ten Fifteen
	Journa \$65	SM CAPS & FRACTIONS TEXT SM CAPS & FRACTIONS ITALIC SM CAPS & FRACT ULTRA		Modu a \$95	Regular Bold Black		Oblong \$65	Regular Bold
K	Keedy \$65	Sans Regular Sans Bold		Modu a \$95	Serif Regular Serif Bold Serif Black		Ottomat \$95	Book Italic Bold
L	Lunatix \$65	Light Bold		Modula Round \$65	Sans & Small Caps Sans Black & Small Caps		OutWest \$65	Dark half Full Half Twenty
M	Mason Sans \$95	REGULAR & SUPER ALTERNATE & SUPER BOLD & SUPER BOLD ALTERNATE & SUPER		Modula Round \$65	Serif & Small Caps Serif Black & Small Caps Serif Ultra & Small Caps	P	Platelet \$95	thin regular heavy
	Mason Serif \$95	REGULAR & SUPER ALTERNATE & SUPER BOLD & SUPER ALTERNATE & SUPER		Modula \$59	Outlined & Small Caps Ribbed	Q	Quartet \$65	Regular Bold
	Matr x \$95	Book Regular Bold		Motion \$65	Light Bold		Quartet \$65	SM CAPS & FRACT REG SM CAPS & FRACT BOLD
	Matr x \$95	Script Book Script Regular Script Bold		Mrs Eaves \$95	Roman Italic Bold SMALL CAPS & FRACTION PETITE CAPS			



R	Remedy \$95	Single Double Single Extras Double Extras
S	Sabbath Black \$65	Regular Heavy
	Senator \$95	Thin Demi Ultra
	Soda \$65	Script Light & Extras® Script Bold & Extras®
	Suburban \$65	Light Bold
	Tal \$95	MATRIX Modula Senator
T	Tarzana \$95	Narrow Italic Bold Bold Italic
	Tarzana \$95	Wide Italic Bold Bold Italic
	Thingbat \$59	 111 illustrations
	Template Gothic \$65	Regular Bold
	Totaly \$65	Totally Gothic TOTALLY GLYPHIC

	Triplex \$95	Light Bold Extra Bold
	Triplex \$95	Serif Light Serif Bold Serif Extra Bold
	Triplex \$95	Italic Light Italic Bold Italic Extra Bold
	Triplex \$65	Condensed Regular Condensed Black
	Triplex \$65	Condensed Serif Regular Condensed Serif Black
U	Unversa \$59	Eight Nineteen
V	Var ex \$95	Light regular bold
	Vendetta \$95	Light Light Italic LIGHT SM CAPS & FRAC LIGHT PETITE CAPS Bold
	Vendetta \$95	Medium Medium Italic MEDIUM SM CAPS & FR MEDIUM PETITE CAPS Bold
W	Whirl gig \$59	 152 illust
Z	ZettGuys \$59	 126 illustrations

## LICENSING

For more information on the Emigre Fonts Library, please visit our website at [www.emigre.com/EUL.html](http://www.emigre.com/EUL.html). The Emigre Fonts Library is a collection of fonts designed by the Emigre Type Foundry. The fonts are available for purchase in a variety of formats, including TrueType, PostScript, and OpenType. The fonts are designed to be used in a variety of applications, including desktop publishing, web design, and graphic design. The fonts are available in a variety of styles, including serif, sans-serif, and script. The fonts are available in a variety of weights, including light, regular, bold, and extra bold. The fonts are available in a variety of sizes, including 8pt, 10pt, 12pt, 14pt, 16pt, 18pt, 20pt, 24pt, 30pt, 36pt, 42pt, 48pt, 54pt, 60pt, 72pt, 84pt, 96pt, 108pt, 120pt, 144pt, 168pt, 192pt, 216pt, 240pt, 264pt, 288pt, 312pt, 336pt, 360pt, 384pt, 408pt, 432pt, 456pt, 480pt, 504pt, 528pt, 552pt, 576pt, 600pt, 624pt, 648pt, 672pt, 696pt, 720pt, 744pt, 768pt, 792pt, 816pt, 840pt, 864pt, 888pt, 912pt, 936pt, 960pt, 984pt, 1008pt, 1032pt, 1056pt, 1080pt, 1104pt, 1128pt, 1152pt, 1176pt, 1200pt, 1224pt, 1248pt, 1272pt, 1296pt, 1320pt, 1344pt, 1368pt, 1392pt, 1416pt, 1440pt, 1464pt, 1488pt, 1512pt, 1536pt, 1560pt, 1584pt, 1608pt, 1632pt, 1656pt, 1680pt, 1704pt, 1728pt, 1752pt, 1776pt, 1800pt, 1824pt, 1848pt, 1872pt, 1896pt, 1920pt, 1944pt, 1968pt, 1992pt, 2016pt, 2040pt, 2064pt, 2088pt, 2112pt, 2136pt, 2160pt, 2184pt, 2208pt, 2232pt, 2256pt, 2280pt, 2304pt, 2328pt, 2352pt, 2376pt, 2400pt, 2424pt, 2448pt, 2472pt, 2496pt, 2520pt, 2544pt, 2568pt, 2592pt, 2616pt, 2640pt, 2664pt, 2688pt, 2712pt, 2736pt, 2760pt, 2784pt, 2808pt, 2832pt, 2856pt, 2880pt, 2904pt, 2928pt, 2952pt, 2976pt, 3000pt, 3024pt, 3048pt, 3072pt, 3096pt, 3120pt, 3144pt, 3168pt, 3192pt, 3216pt, 3240pt, 3264pt, 3288pt, 3312pt, 3336pt, 3360pt, 3384pt, 3408pt, 3432pt, 3456pt, 3480pt, 3504pt, 3528pt, 3552pt, 3576pt, 3600pt, 3624pt, 3648pt, 3672pt, 3696pt, 3720pt, 3744pt, 3768pt, 3792pt, 3816pt, 3840pt, 3864pt, 3888pt, 3912pt, 3936pt, 3960pt, 3984pt, 4008pt, 4032pt, 4056pt, 4080pt, 4104pt, 4128pt, 4152pt, 4176pt, 4200pt, 4224pt, 4248pt, 4272pt, 4296pt, 4320pt, 4344pt, 4368pt, 4392pt, 4416pt, 4440pt, 4464pt, 4488pt, 4512pt, 4536pt, 4560pt, 4584pt, 4608pt, 4632pt, 4656pt, 4680pt, 4704pt, 4728pt, 4752pt, 4776pt, 4800pt, 4824pt, 4848pt, 4872pt, 4896pt, 4920pt, 4944pt, 4968pt, 4992pt, 5016pt, 5040pt, 5064pt, 5088pt, 5112pt, 5136pt, 5160pt, 5184pt, 5208pt, 5232pt, 5256pt, 5280pt, 5304pt, 5328pt, 5352pt, 5376pt, 5400pt, 5424pt, 5448pt, 5472pt, 5496pt, 5520pt, 5544pt, 5568pt, 5592pt, 5616pt, 5640pt, 5664pt, 5688pt, 5712pt, 5736pt, 5760pt, 5784pt, 5808pt, 5832pt, 5856pt, 5880pt, 5904pt, 5928pt, 5952pt, 5976pt, 6000pt, 6024pt, 6048pt, 6072pt, 6096pt, 6120pt, 6144pt, 6168pt, 6192pt, 6216pt, 6240pt, 6264pt, 6288pt, 6312pt, 6336pt, 6360pt, 6384pt, 6408pt, 6432pt, 6456pt, 6480pt, 6504pt, 6528pt, 6552pt, 6576pt, 6600pt, 6624pt, 6648pt, 6672pt, 6696pt, 6720pt, 6744pt, 6768pt, 6792pt, 6816pt, 6840pt, 6864pt, 6888pt, 6912pt, 6936pt, 6960pt, 6984pt, 7008pt, 7032pt, 7056pt, 7080pt, 7104pt, 7128pt, 7152pt, 7176pt, 7200pt, 7224pt, 7248pt, 7272pt, 7296pt, 7320pt, 7344pt, 7368pt, 7392pt, 7416pt, 7440pt, 7464pt, 7488pt, 7512pt, 7536pt, 7560pt, 7584pt, 7608pt, 7632pt, 7656pt, 7680pt, 7704pt, 7728pt, 7752pt, 7776pt, 7800pt, 7824pt, 7848pt, 7872pt, 7896pt, 7920pt, 7944pt, 7968pt, 7992pt, 8016pt, 8040pt, 8064pt, 8088pt, 8112pt, 8136pt, 8160pt, 8184pt, 8208pt, 8232pt, 8256pt, 8280pt, 8304pt, 8328pt, 8352pt, 8376pt, 8400pt, 8424pt, 8448pt, 8472pt, 8496pt, 8520pt, 8544pt, 8568pt, 8592pt, 8616pt, 8640pt, 8664pt, 8688pt, 8712pt, 8736pt, 8760pt, 8784pt, 8808pt, 8832pt, 8856pt, 8880pt, 8904pt, 8928pt, 8952pt, 8976pt, 9000pt, 9024pt, 9048pt, 9072pt, 9096pt, 9120pt, 9144pt, 9168pt, 9192pt, 9216pt, 9240pt, 9264pt, 9288pt, 9312pt, 9336pt, 9360pt, 9384pt, 9408pt, 9432pt, 9456pt, 9480pt, 9504pt, 9528pt, 9552pt, 9576pt, 9600pt, 9624pt, 9648pt, 9672pt, 9696pt, 9720pt, 9744pt, 9768pt, 9792pt, 9816pt, 9840pt, 9864pt, 9888pt, 9912pt, 9936pt, 9960pt, 9984pt, 10008pt, 10032pt, 10056pt, 10080pt, 10104pt, 10128pt, 10152pt, 10176pt, 10200pt, 10224pt, 10248pt, 10272pt, 10296pt, 10320pt, 10344pt, 10368pt, 10392pt, 10416pt, 10440pt, 10464pt, 10488pt, 10512pt, 10536pt, 10560pt, 10584pt, 10608pt, 10632pt, 10656pt, 10680pt, 10704pt, 10728pt, 10752pt, 10776pt, 10800pt, 10824pt, 10848pt, 10872pt, 10896pt, 10920pt, 10944pt, 10968pt, 10992pt, 11016pt, 11040pt, 11064pt, 11088pt, 11112pt, 11136pt, 11160pt, 11184pt, 11208pt, 11232pt, 11256pt, 11280pt, 11304pt, 11328pt, 11352pt, 11376pt, 11400pt, 11424pt, 11448pt, 11472pt, 11496pt, 11520pt, 11544pt, 11568pt, 11592pt, 11616pt, 11640pt, 11664pt, 11688pt, 11712pt, 11736pt, 11760pt, 11784pt, 11808pt, 11832pt, 11856pt, 11880pt, 11904pt, 11928pt, 11952pt, 11976pt, 12000pt, 12024pt, 12048pt, 12072pt, 12096pt, 12120pt, 12144pt, 12168pt, 12192pt, 12216pt, 12240pt, 12264pt, 12288pt, 12312pt, 12336pt, 12360pt, 12384pt, 12408pt, 12432pt, 12456pt, 12480pt, 12504pt, 12528pt, 12552pt, 12576pt, 12600pt, 12624pt, 12648pt, 12672pt, 12696pt, 12720pt, 12744pt, 12768pt, 12792pt, 12816pt, 12840pt, 12864pt, 12888pt, 12912pt, 12936pt, 12960pt, 12984pt, 13008pt, 13032pt, 13056pt, 13080pt, 13104pt, 13128pt, 13152pt, 13176pt, 13200pt, 13224pt, 13248pt, 13272pt, 13296pt, 13320pt, 13344pt, 13368pt, 13392pt, 13416pt, 13440pt, 13464pt, 13488pt, 13512pt, 13536pt, 13560pt, 13584pt, 13608pt, 13632pt, 13656pt, 13680pt, 13704pt, 13728pt, 13752pt, 13776pt, 13800pt, 13824pt, 13848pt, 13872pt, 13896pt, 13920pt, 13944pt, 13968pt, 13992pt, 14016pt, 14040pt, 14064pt, 14088pt, 14112pt, 14136pt, 14160pt, 14184pt, 14208pt, 14232pt, 14256pt, 14280pt, 14304pt, 14328pt, 14352pt, 14376pt, 14400pt, 14424pt, 14448pt, 14472pt, 14496pt, 14520pt, 14544pt, 14568pt, 14592pt, 14616pt, 14640pt, 14664pt, 14688pt, 14712pt, 14736pt, 14760pt, 14784pt, 14808pt, 14832pt, 14856pt, 14880pt, 14904pt, 14928pt, 14952pt, 14976pt, 15000pt, 15024pt, 15048pt, 15072pt, 15096pt, 15120pt, 15144pt, 15168pt, 15192pt, 15216pt, 15240pt, 15264pt, 15288pt, 15312pt, 15336pt, 15360pt, 15384pt, 15408pt, 15432pt, 15456pt, 15480pt, 15504pt, 15528pt, 15552pt, 15576pt, 15600pt, 15624pt, 15648pt, 15672pt, 15696pt, 15720pt, 15744pt, 15768pt, 15792pt, 15816pt, 15840pt, 15864pt, 15888pt, 15912pt, 15936pt, 15960pt, 15984pt, 16008pt, 16032pt, 16056pt, 16080pt, 16104pt, 16128pt, 16152pt, 16176pt, 16200pt, 16224pt, 16248pt, 16272pt, 16296pt, 16320pt, 16344pt, 16368pt, 16392pt, 16416pt, 16440pt, 16464pt, 16488pt, 16512pt, 16536pt, 16560pt, 16584pt, 16608pt, 16632pt, 16656pt, 16680pt, 16704pt, 16728pt, 16752pt, 16776pt, 16800pt, 16824pt, 16848pt, 16872pt, 16896pt, 16920pt, 16944pt, 16968pt, 16992pt, 17016pt, 17040pt, 17064pt, 17088pt, 17112pt, 17136pt, 17160pt, 17184pt, 17208pt, 17232pt, 17256pt, 17280pt, 17304pt, 17328pt, 17352pt, 17376pt, 17400pt, 17424pt, 17448pt, 17472pt, 17496pt, 17520pt, 17544pt, 17568pt, 17592pt, 17616pt, 17640pt, 17664pt, 17688pt, 17712pt, 17736pt, 17760pt, 17784pt, 17808pt, 17832pt, 17856pt, 17880pt, 17904pt, 17928pt, 17952pt, 17976pt, 18000pt, 18024pt, 18048pt, 18072pt, 18096pt, 18120pt, 18144pt, 18168pt, 18192pt, 18216pt, 18240pt, 18264pt, 18288pt, 18312pt, 18336pt, 18360pt, 18384pt, 18408pt, 18432pt, 18456pt, 18480pt, 18504pt, 18528pt, 18552pt, 18576pt, 18600pt, 18624pt, 18648pt, 18672pt, 18696pt, 18720pt, 18744pt, 18768pt, 18792pt, 18816pt, 18840pt, 18864pt, 18888pt, 18912pt, 18936pt, 18960pt, 18984pt, 19008pt, 19032pt, 19056pt, 19080pt, 19104pt, 19128pt, 19152pt, 19176pt, 19200pt, 19224pt, 19248pt, 19272pt, 19296pt, 19320pt, 19344pt, 19368pt, 19392pt, 19416pt, 19440pt, 19464pt, 19488pt, 19512pt, 19536pt, 19560pt, 19584pt, 19608pt, 19632pt, 19656pt, 19680pt, 19704pt, 19728pt, 19752pt, 19776pt, 19800pt, 19824pt, 19848pt, 19872pt, 19896pt, 19920pt, 19944pt, 19968pt, 19992pt, 20016pt, 20040pt, 20064pt, 20088pt, 20112pt, 20136pt, 20160pt, 20184pt, 20208pt, 20232pt, 20256pt, 20280pt, 20304pt, 20328pt, 20352pt, 20376pt, 20400pt, 20424pt, 20448pt, 20472pt, 20496pt, 20520pt, 20544pt, 20568pt, 20592pt, 20616pt, 20640pt, 20664pt, 20688pt, 20712pt, 20736pt, 20760pt, 20784pt, 20808pt, 20832pt, 20856pt, 20880pt, 20904pt, 20928pt, 20952pt, 20976pt, 21000pt, 21024pt, 21048pt, 21072pt, 21096pt, 21120pt, 21144pt, 21168pt, 21192pt, 21216pt, 21240pt, 21264pt, 21288pt, 21312pt, 21336pt, 21360pt, 21384pt, 21408pt, 21432pt, 21456pt, 21480pt, 21504pt, 21528pt, 21552pt, 21576pt, 21600pt, 21624pt, 21648pt, 21672pt, 21696pt, 21720pt, 21744pt, 21768pt, 21792pt, 21816pt, 21840pt, 21864pt, 21888pt, 21912pt, 21936pt, 21960pt, 21984pt, 22008pt, 22032pt, 22056pt, 22080pt, 22104pt, 22128pt, 22152pt, 22176pt, 22200pt, 22224pt, 22248pt, 22272pt, 22296pt, 22320pt, 22344pt, 22368pt, 22392pt, 22416pt, 22440pt, 22464pt, 22488pt, 22512pt, 22536pt, 22560pt, 22584pt, 22608pt, 22632pt, 22656pt, 22680pt, 22704pt, 22728pt, 22752pt, 22776pt, 22800pt, 22824pt, 22848pt, 22872pt, 22896pt, 22920pt, 22944pt, 22968pt, 22992pt, 23016pt, 23040pt, 23064pt, 23088pt, 23112pt, 23136pt, 23160pt, 23184pt, 23208pt, 23232pt, 23256pt, 23280pt, 23304pt, 23328pt, 23352pt, 23376pt, 23400pt, 23424pt, 23448pt, 23472pt, 23496pt, 23520pt, 23544pt, 23568pt, 23592pt, 23616pt, 23640pt, 23664pt, 23688pt, 23712pt, 23736pt, 23760pt, 23784pt, 23808pt, 23832pt, 23856pt, 23880pt, 23904pt, 23928pt, 23952pt, 23976pt, 24000pt, 24024pt, 24048pt, 24072pt, 24096pt, 24120pt, 24144pt, 24168pt, 24192pt, 24216pt, 24240pt, 24264pt, 24288pt, 24312pt, 24336pt, 24360pt, 24384pt, 24408pt, 24432pt, 24456pt, 24480pt, 24504pt, 24528pt, 24552pt, 24576pt, 24600pt, 24624pt, 24648pt, 24672pt, 24696pt, 24720pt, 24744pt, 24768pt, 24792pt, 24816pt, 24840pt, 24864pt, 24888pt, 24912pt, 24936pt, 24960pt, 24984pt, 25008pt, 25032pt, 25056pt, 25080pt, 25104pt, 25128pt, 25152pt, 25176pt, 25200pt, 25224pt, 25248pt, 25272pt, 25296pt, 25320pt, 25344pt, 25368pt, 25392pt, 25416pt, 25440pt, 25464pt, 25488pt, 25512pt, 25536pt, 25560pt, 25584pt, 25608pt, 25632pt, 25656pt, 25680pt, 25704pt, 25728pt, 25752pt, 25776pt, 25800pt, 25824pt, 25848pt, 25872pt, 25896pt, 25920pt, 25944pt, 25968pt, 25992pt, 26016pt, 26040pt, 26064pt, 26088pt, 26112pt, 26136pt, 26160pt, 26184pt, 26208pt, 26232pt, 26256pt, 26280pt, 26304pt, 26328pt, 26352pt, 26376pt, 26400pt, 26424pt, 26448pt, 26472pt, 26496pt, 26520pt, 26544pt, 26568pt, 26592pt, 26616pt, 26640pt, 26664pt, 26688pt, 26712pt, 26736pt, 26760pt, 26784pt, 26808pt, 26832pt, 26856pt, 26880pt, 26904pt, 26928pt, 26952pt, 26976pt, 27000pt, 27024pt, 27048pt, 27072pt, 27096pt, 27120pt, 27144pt, 27168pt, 27192pt, 27216pt, 27240pt, 27264pt, 27288pt, 27312pt, 27336pt, 27360pt, 27384pt, 27408pt, 27432pt, 27456pt, 27480pt, 27504pt, 27528pt, 27552pt, 27576pt, 27600pt, 27624pt, 27648pt, 27672pt, 27696pt, 27720pt, 27744pt, 27768pt, 27792pt, 27816pt, 27840pt, 27864pt, 27888pt, 27912pt, 27936pt, 27960pt, 27984pt, 28008pt, 28032pt, 28056pt, 28080pt, 28104pt, 28128pt, 28152pt, 28176pt, 28200pt, 28224pt, 28248pt, 28272pt, 28296pt, 28320pt, 28344pt, 28368pt, 28392pt, 28416pt, 28440pt, 28464pt, 28488pt, 28512pt, 28536pt, 28560pt, 28584pt, 28608pt, 28632pt, 28656pt, 28680pt, 28704pt, 28728pt, 28752pt, 28776pt, 28800pt, 28824pt, 28848pt, 28872pt, 28896pt, 28920pt, 28944pt, 28968pt, 28992pt, 29016pt, 29040pt, 29064pt, 29088pt, 29112pt, 29136pt, 29160pt, 29184pt, 29208pt, 29232pt, 29256pt, 29280pt, 29304pt, 29328pt, 29352pt, 29376pt, 29400pt, 29424pt, 29448pt, 29472pt, 29496pt, 29520pt, 29544pt, 29568pt, 29592pt, 29616pt, 29640pt, 29664pt, 29688pt, 29712pt, 29736pt, 29760pt, 29784pt, 29808pt, 29832pt, 29856pt, 29880pt, 29904pt, 29928pt, 29952pt, 29976pt, 30000pt, 30024pt, 30048pt, 30072pt, 30096pt, 30120pt, 30144pt, 30168pt, 30192pt, 30216pt, 30240pt, 30264pt, 30288pt, 30312pt, 30336pt, 30360pt, 30384pt, 30408pt, 30432pt, 30456pt, 30480pt, 30504pt, 30528pt, 30552pt, 30576pt, 30600pt, 30624pt, 30648pt, 30672pt, 30696pt, 30720pt, 30744pt, 30768pt, 30792pt, 30816pt, 30840pt, 30864pt, 30888pt, 30912pt, 30936pt, 30960pt, 30984pt, 31008pt, 31032pt, 31056pt, 31080pt, 31104pt, 31128pt, 31152pt, 31176pt, 31200pt, 31224pt, 31248pt, 31272pt, 31296pt, 31320pt, 31344pt, 31368pt, 31392pt, 31416pt, 31440pt, 31464pt, 31488pt, 31512pt, 31536pt, 31560pt, 31584pt, 31608pt, 31632pt, 31656pt, 31680pt, 31704pt, 31728pt, 31752pt, 31776pt, 31800pt, 31824pt, 31848pt, 31872pt, 31896pt, 31920pt, 31944pt, 31968pt, 31992pt, 32016pt, 32040pt, 32064pt, 32088pt, 32112pt, 32136pt, 32160pt, 32184pt, 32208pt, 32232pt, 32256pt, 32280pt, 32304pt, 32328pt, 32352pt, 32376pt, 32400pt, 32424pt, 32448pt, 32472pt, 32496pt, 32520pt, 32544pt, 32568pt, 32592pt, 32616pt, 32640pt, 32664pt, 32688pt, 32712pt, 32736pt, 32760pt, 32784pt, 32808pt, 32832pt, 32856pt, 32880pt, 32904pt, 32928pt, 32952pt, 32976pt, 33000pt, 33024pt, 33048pt, 33072pt, 33096pt, 33120pt, 33144pt, 33168pt, 33192pt, 33216pt, 33240pt, 33264pt, 33288pt, 33312pt, 33336pt, 33360pt, 33384pt, 33408pt,



# ORDERING INFO

Orders received by 3 pm PST Pacific Standard time are shipped the same day. Fonts can be downloaded 24 hours a day via the Emigre on-line ordering system.

## ORDER ON-LINE

[HTTP://WWW.EMIGRE.COM](http://www.emigre.com)

This is the most convenient way to order and you'll avoid font shipping costs.

## ORDER BY PHONE

Charge your credit card or pay upon arrival delivery, see shipping chart for details. Call 8-5 Pacific Standard time.

**PHONE: 916.451.4344 OR  
800.944.9021 WITHIN THE U.S.A.**

## ORDER BY FAX

Anytime

**FAX: 916.451.4351**

## ORDER BY MAIL

Enclose payment by check or charge your credit card, all checks must be payable through a US bank, in US dollars. Mail to:

**EMIGRE, 4475 D STREET,  
SACRAMENTO, CA 95819, U.S.A.**

## GIFT ORDERS

Have an Emigre gift shipped directly to a friend. Simply fill out a separate form for each address on your gift list and indicate that it's a gift. We can even include a short message if you specify.

## INTERNET ACCESS

[HTTP://WWW.EMIGRE.COM](http://www.emigre.com)

At the Emigre web site you can preview samples of fonts we also feature images of Emigre magazine back issues, posters, and other projects. You can order all of these items online 24 hours a day. Fonts are available for immediate download and all other items are shipped the next business day. We provide a secure link for users with current versions of Netscape, AOL or Explorer. Users with browsers that do not support secure connections can choose the non-secure method, or can contact us by phone (at 916 451 4344 or 800 944 9021) to have fonts emailed.

## SINGLE FONT SALES

Emigre now offers single font sales when ordering on-line. Price per single font: \$39.

To order on-line, point your web browser to <http://www.emigre.com>.

From the main page go to the "order" section and then select "order on-line." Or go directly to <http://www.emigre.com/Order.htm>.

Copyright © 1999 Emigre, Inc. All rights reserved. Trademarks: Emigre, Emigre Fonts, Arbitrary, Backspacer, Base, Big Cheese, Elliott's Blue Eye Shadow, Brothers, Chola, Citizen, Council, Dead History, Democratica, Dogma, Elektra, Emperor, Emigre, Exocet, Fe la Parts, Filosofia, Hypnopædia, Elliott's Jigsaw, Dropshadow, Journal, Just Ligatures, Keedy, LigatureMaker, Lunatic, Mason, Matrix, Missionary, Modula, Motion, Monty, Narly, Not Caslon, Oak and Oblong, Ottomat, Outwest, Platelet, Quarter, Remedy, Sabbath Black, Senator, Smart Ligatures, Soda Script, Elliott's Sublimation, Perma, Suburban, Tarzana, Template Gothic, Totally Gothic, Triplex, Elliott's Typodraw 3D, Universal, Varrex, Vendetta, Elliott's Venus, Dioxide, Whiplash and Ze tGuys are Trademarks of Emigre, Inc. PostScript is a trademark of Adobe Systems Inc., TrueType is a trademark of Apple Computer, Inc.

## EMIGRE FONTS

Please select format: Mac PostScript, Mac TrueType, or PC

## MACINTOSH SYSTEM REQUIREMENTS

Any Macintosh computer running System 6.0.3 or later, both PostScript and TrueType Emigre Fonts are System 7 compatible. TrueType requires System 7 or later. Each package includes NFNT Screen Fonts Files, Printer Files, AFM Files, and installation.

## IBM SYSTEM REQUIREMENTS

Any IBM PC compatible running Windows 3.1 or Windows 95. Emigre Fonts are Windows 3.0 compatible with ATM (Adobe Type Manager). Each package includes TrueType, PFB, PFM, and AFM Files with IBM installation directions.

## FONT VOLUMES SAVE 15-30%

The Apollo Program Font Set \$149

Base-12 Base-9 volume \$199

Base Mono Narrow Wide Volume \$149

Blockhead Thingbat Volume \$146  
Volume \$199

Filosofia Volume \$149

Modula Round Volume \$151

Tarzana Narrow/Wide Volume \$159

Vendetta Volume \$179

For more information about Font Volumes

[www.emigre.com/EFoGV.htm](http://www.emigre.com/EFoGV.htm)

## EMIGRE MAGAZINE

### U.S. 4-ISSUE SUBSCRIPTIONS

**FREE** To qualified people on the Emigre mailing list.

### FOREIGN 4-ISSUE SUBSCRIPTIONS

Canada \$18.00 Elsewhere \$29.00

### DELUXE 4-ISSUE SUBSCRIPTIONS "SPECIAL DELIVERY"

Are your subscriber issues of Emigre magazine arriving in less than perfect condition? To receive each of your subscription issues in a cardboard envelope, please select the deluxe special delivery subscription. Deluxe US \$49.00  
Canada \$65.00 Elsewhere \$73.00

### EMIGRE MAGAZINE BACK ISSUES

Issues 21, 22, 26, 28, 30, 37, 39, 41, and 43-50 are available at the cover price of \$7.95.

A limited number of collectors issues is available at prices starting at \$50.00.

## BOOKS

### 50 QUESTIONS 50 ANSWERS

\$12.00 1 item shipping rate

### EMIGRE (EXHIBITION CATALOG)

\$20.00 1 item shipping rate

### EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

First edition \$24.95 2 item shipping rate

Deluxe edition \$50.00 4 item shipping rate

### EMIGRE MAGAZINE VOLUMES (#33-41 & 42-49)

\$148.00 7 item shipping rate

[\*\*\*\*], Issue #2 "Fink"

\$20.00 1 item shipping rate

### THE GOOD LIFE BLISS IN THE HILLS

\$30.00 2 item shipping rate

### HYPNOPÆDIA BOOKLET

\$5.00 1 item shipping rate

### LOOKING CLOSER 2. CRITICAL WRITINGS ON GRAPHIC DESIGN

\$18.95 1 item shipping rate

### PALM DESERT

\$24.95 1 item shipping rate

### PAUL RAND: AMERICAN MODERNIST

\$12.00 1 item shipping rate

### RUST BELT

\$30.00 2 item shipping rate

### AND SHE TOLD 2 FRIENDS

\$9.95 1 item shipping rate

### SIX ESSAYS (+2) ON DESIGN AND NEW MEDIA

Paperback edition \$12.00 1 item shipping rate

### SOUL DESIGN

\$15.00 2 item shipping rate

## EMIGRE MUSIC

Please see our online music offers, featuring the **MUSIC VOLUME PACK** of 10 releases + 4 posters, special prices available only when ordered online.

### BALING WIRE & BUBBLE GUM Every Good Boy

CD \$10.00 Cassette \$5.00

### THE BIOGRAPHIC HUMM Fact TwentyTwo

Cassette \$5.00 (CD sold out)

### COMBINE And oAfterBirth

CD \$10.00 Cassette \$5.00

### DUAL Supercollider

CD \$10.00 Cassette \$5.00

### ENERGY WORK & POWER Fact TwentyTwo

CD \$10.00

### FEEDLOTLOPHOLE Honey Barbara

Cassette \$5.00 (CD sold out)

### FITS & STARTS Binary Race

CD \$10.00 Cassette \$5.00

### INNOCENCE AT WILL Stephen Sheehan

CD \$10.00

### ITCHY PET

CD in custom made box (Only 500 boxed sets made) \$15.00

### MUSIC SAMPLER NO. 3

CD \$9.95 Deluxe versions sold out

### MUSIC SAMPLER NO. 2

CD \$9.95 Deluxe versions sold out

### NOTHING PERSONAL Ray Carmen

CD \$10.00 Cassette \$5.00

### PLAY WITH TOYS Basehead

Cassette \$5.00 (CD sold out)

### SOCIAL GRACES Every Good Boy

CD \$10.00 Cassette \$5.00

### SUPERCOLLIDER Supercollider

CD \$10.00 Cassette \$5.00

## MULTI-MEDIA

### THE CODEX SERIES NO. 1

CD-ROM document exploring the interactive

CD \$12.00 Macintosh format CD only

### ADDICTIONS + MEDITATIONS And oAfterBirth

12 Music tracks plus Mac format multi-media video, CD \$15.00

### THROWING APPLES AT THE SUN

Multi-media CD including 11 fonts \$20.00

Macintosh format CD only (Be sure to ask for a FREE copy of the Apples CD with any order of \$300 or more!)

## PAJAMAS

**HYPNOPÆDIA** (Pajamas only) \$85.00 3 item shipping rate

**HYPNOPÆDIA DELUXE** (Includes pajamas, Hypnopædia

pattern font, plus booklet) \$125.00 3 item shipping rate

Please specify pajama size and font format

Only a few small and extra small sizes remaining

SMALL = men's shirt size 34, women's dress sizes 8-10

X-SMALL = men's shirt size 32, women's dress sizes 4-6

## POSTCARDS

### THIS 12

Twelve full-color cards by John Weber \$12.00

## POSTERS

### BEATKIT POSTER SET

3 Posters \$20.00 shipped in a tube

### INDIVIDUAL POSTERS

Any poster from the below sets \$8.00 shipped in a tube

### EMIGRE FONTS POSTER SET

12 Posters \$50.00 shipped in a tube

### EMIGRE MAGAZINE/MUSIC POSTER SET

Posters \$35.00 shipped in a tube

### THE APOLLO PROGRAM'S THROWING APPLES AT THE SUN POSTER SET

4 Posters \$15.00 shipped folded

## T-SHIRTS

Please specify size

**THE APOLLO PROGRAM-EMIGRE T-SHIRT** S, M, L, XL \$15.00

**EMIGRE HOUSE LOGO T-SHIRT** M, L, XL \$17.00

**EMIGRE MUSIC T-SHIRT** L, XL \$15.00

**HAT T-SHIRT** L, XL \$15.00

**DESIGN IS A GOOD IDEA T-SHIRT** S, M, L, XL \$15.00

## MOUSEPADS

**"FREE ONLINE PARKING" MOUSEPAD** \$5.00 (Be sure to ask for a free "F.O.P." Mousepad with any order of \$300 or more.)

**"DESIGN IS A GOOD IDEA" MOUSEPAD** \$3.95

## SAMPLER BAG

A collection of Emigre goodies \$15.00 1 item shipping rate



# ORDER FORM

ITEM DESCRIPTION: specify size or format if applicable

## IF YOU ARE ORDERING FONTS

Please specify the number of printers and CPUs at your location.  
Each Emigre font is automatically licensed for 1 printer with 5 CPUs. For license upgrades call 800 944 9021 or email sales@emigre.com for a price.

# of CPUs # of printers

Please specify your format

☐ Mac PostScript Type 1  
ATM & System 7 and 8 Compatible

☐ Mac TrueType  
Requires System 7 or 8

☐ IBM PC  
Requires Windows

SUBTOTAL: add prices of all items

SALES TAX: 7.75% if shipped to California

SHIPPING: see rate chart on right

TOTAL

## THIS ORDER IS A GIFT!

Please fill out a separate form for each address on your gift list, provide the recipient's address in the 'Delivery Address' space

All checks must be made out to Emigre and made payable through a US bank in US dollars

Cardholder's signature

Cardholder's name as it appears on the card

Please print your name

☐ New customer

DELIVERY ADDRESS: no shipping to P.O. Box addresses; please print clearly

Name and company

Address, including suite or apartment number

City, state, zip or postal code and country

Phone number (including area code)

Email address (Receive updates electronically)

BILLING ADDRESS (if different from delivery address) Required for credit card orders

Address, including suite or apartment number

City, state, zip or postal code and country

## SHIPPING RATE CHART

Count the number of items in your order, then see the chart below

BOOKS: see book price list for shipping rates

FONTS: count as one item regardless of the number of fonts or packages

MUSIC: count as one item, regardless of the number of CD's or Cassettes

POSTERS: count as a 1st item, regardless of the number of posters. We

recommend that you pay for Express, Two Day or Overnight shipping to

avoid receiving damaged posters. Posters are shipped in a tube

MAGAZINES, T-SHIRTS, ETC.: count each piece as a separate item

COD: add \$5.00 for COD delivery, available only with in the US

### USA SHIPPING

	1ST ITEM	EACH ADD'L ITEM
USA - economy 1-2 weeks	\$ 03.50	+ \$ 0.50
USA - express Two day, continental US	\$ 06.00	+ \$ 1.00
USA - express Overnight, by 3:00 pm	\$ 15.00	+ \$ 1.00
USA - express Overnight, by 10:30 am	\$ 19.00	+ \$ 1.00
USA - express Sat. delivery, afternoon	\$ 29.00	+ \$ 1.00

### FOREIGN SHIPPING

	FONTS/MUSIC	1ST ITEM	EACH ADD'L ITEM
Canada - economy 2-5 wks	\$ 07.00	\$ 09.00	+ \$ 2.00
Canada - express 2-4 days	\$ 21.00	\$ 23.00	+ \$ 3.00
S. America - express on any (economy is not available)	\$ 28.00	\$ 36.00	+ \$ 3.00
Europe - economy 2-5 wks	\$ 11.00	\$ 17.00	+ \$ 6.00
Europe - express 2-4 days	\$ 23.00	\$ 29.00	+ \$ 6.00
Elsewhere - econ 2-5 wks	\$ 12.00	\$ 22.00	+ \$ 7.00
Elsewhere - expr 2-4 days	\$ 24.00	\$ 30.00	+ \$ 7.00

## ORDER BY FAX TOLL FREE FROM OVERSEAS!

You can now fax orders from your country directly to Emigre toll free, 24 hours a day!

Australia 1 800 12 1937  
Belgium 0800 9594  
Denmark 8001 0144  
England 0800 960 248  
Finland 0 800.158619  
France 0 800 910271

Hong Kong 800 96 3560  
Hungary 00 800 12480  
Ireland 1 800 55 6380  
Italy 1678 78746  
Japan 0031 125206  
Netherlands 06 022 1364  
New Zealand 0800 441406  
S. Africa 0800 992282  
Singapore 800 1201575  
Sweden 0020 79 1220  
Switzerland 0 800 89 9635

## MAILING LIST ALERT!

Please help keep the Emigre mailing list clean and mean: contact us to be removed from our list, to remove duplicate address entries, to change your address, or to add a friend to the list.

Email: sales@emigre.com

Phone: 800 944 9021

Fax: 916 451 4351

Emigre does not sell or trade its mailing list.

Prices and availability subject to change without notice. This form is effective November 6, 1999.

## EURO

Starting with the 1999 releases, the Euro symbol will be included in the Emigre character set. Existing Emigre Fonts will be updated with the Euro symbol when we update to OpenType format.

In the meantime, Emigre is offering a special font containing 47 Euro symbols, available for free to our customers in Mac PS Type 1, Mac TrueType and Windows formats. The Emigre Euro font contains Euro symbols that correspond to the following typefaces: Arbutus Sans Regular & Bold, Backspacer Round & Square Base 9 Regular & Bold, Filosofia Regular, Bold & Italic, Journal Text, Italic & Ultra Matrix Book, Regular & Bold, Motion Light & Bold, Mrs. Eaves Roman Italic & Bold, Remedy Single Single Extras, Double & Double Extras, Template Gothic Regular & Bold, Tarzana Narrow Regular, Italic, Bold & Bold Italic, Tarzana Wide Regular, Italic, Bold & Bold Italic, Triplex Sans Light, Bold & Extrabold, Elliotts Blue EyeShadow, Jigsaw Dropshadow, Subluxation Perma, Typhoid Mary 3D Light, Typhoid Mary 3D Dark, Venus Dioxide & Venus Dioxide Outlined, Emperor Eight, Oakland Eight & Fifteen.

## FREE FONT DOWNLOAD

Registered customers can download the Emigre Euro font for free at <http://www.emigre.com/Euro.html>

(The regular price of the Emigre Euro font is \$59.)

Or you can mail or fax us the font registration form along with the purchase receipt.





# selfsameness

Ryan McGinness

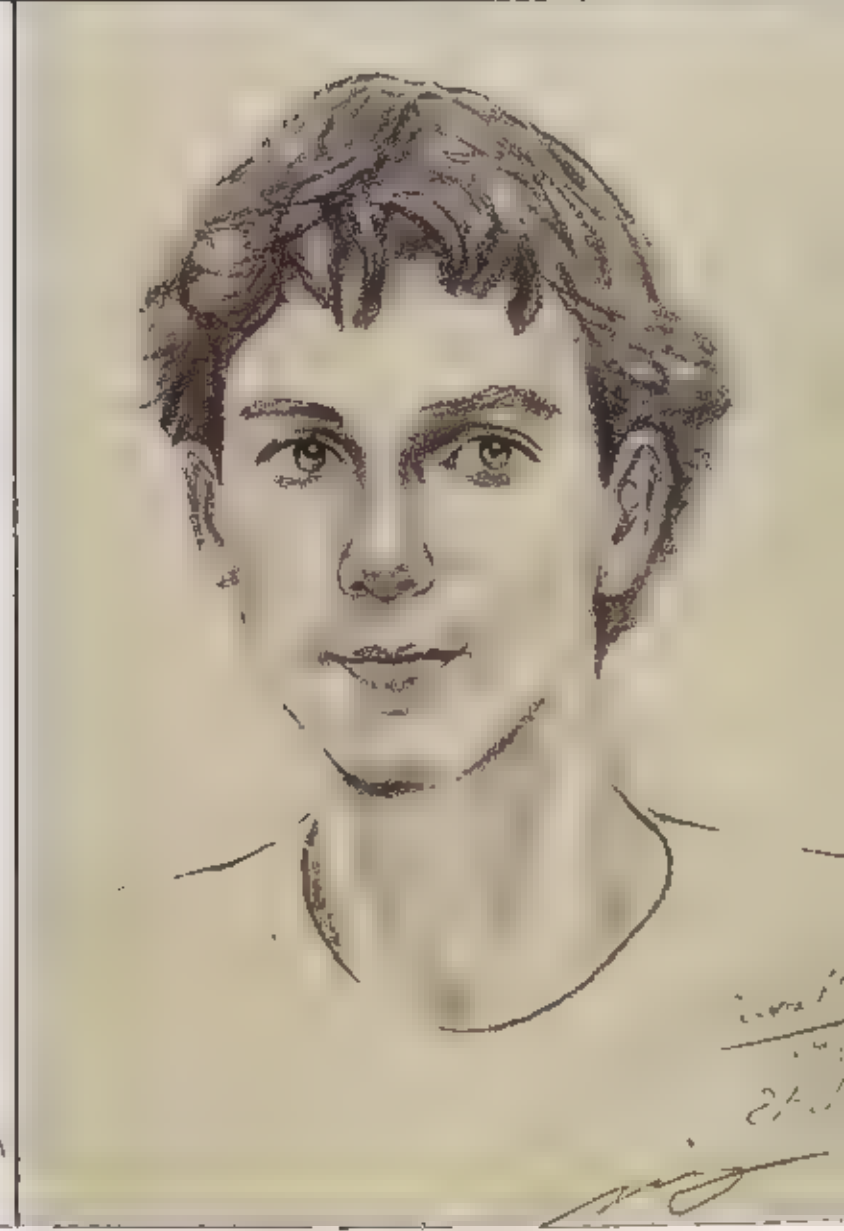
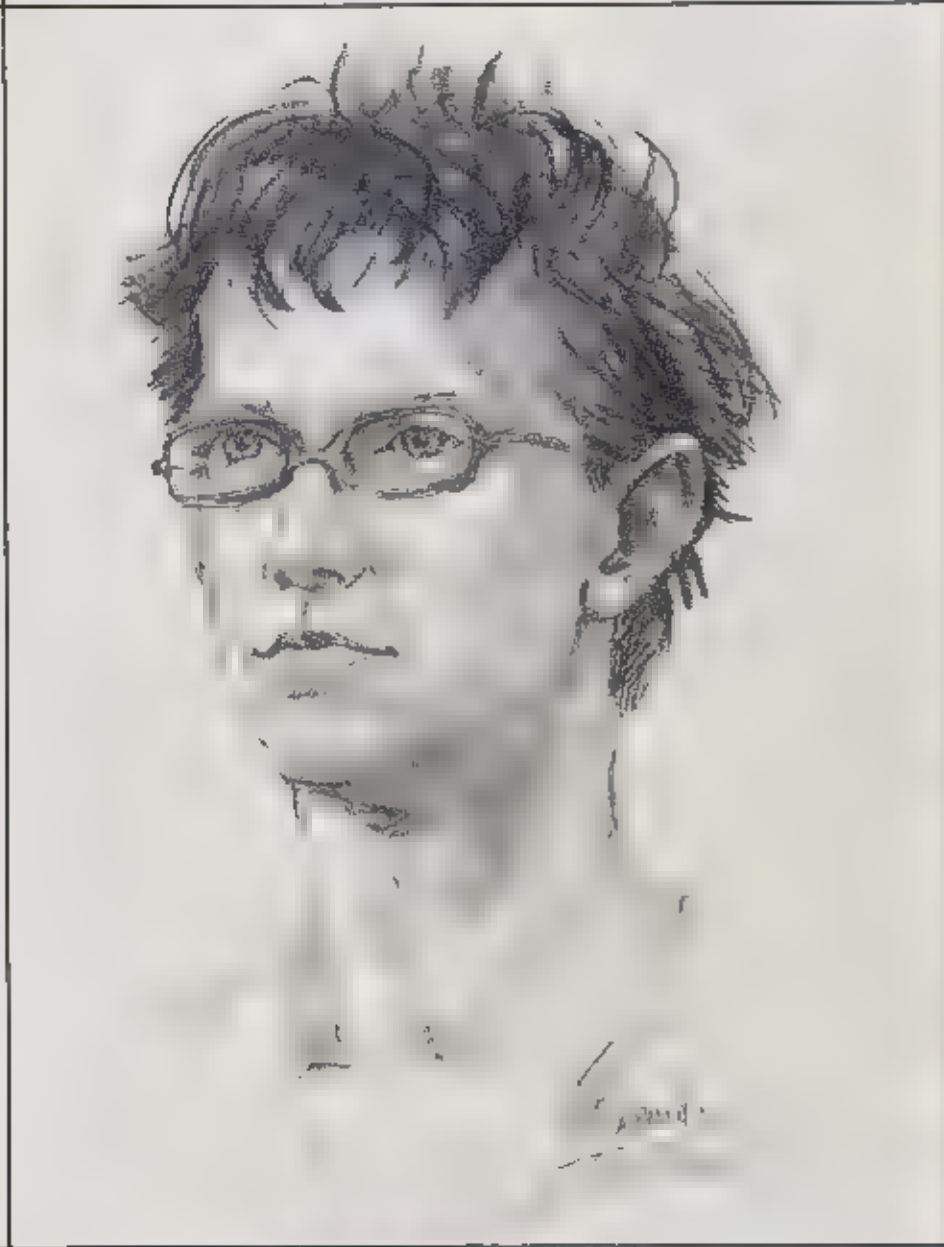




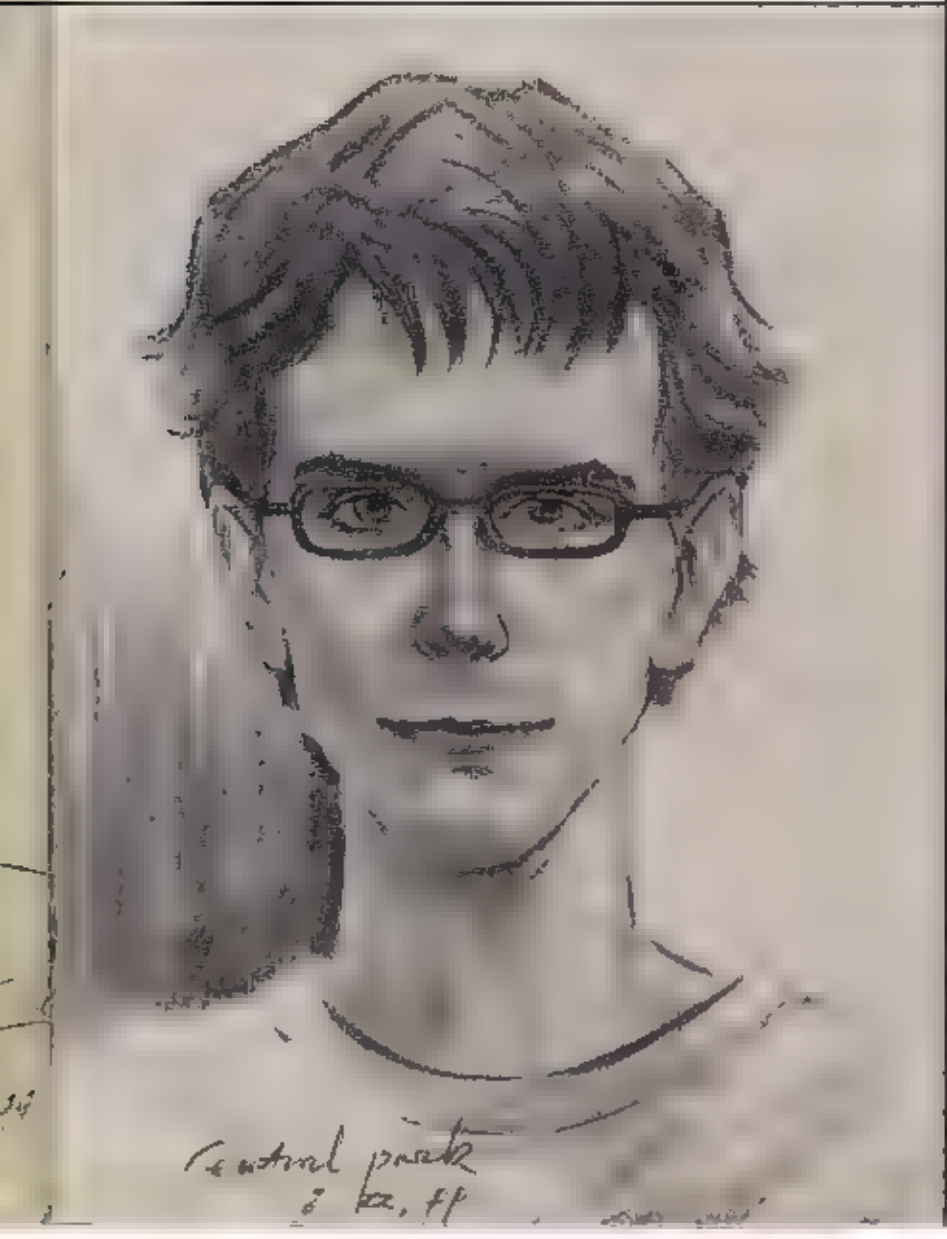
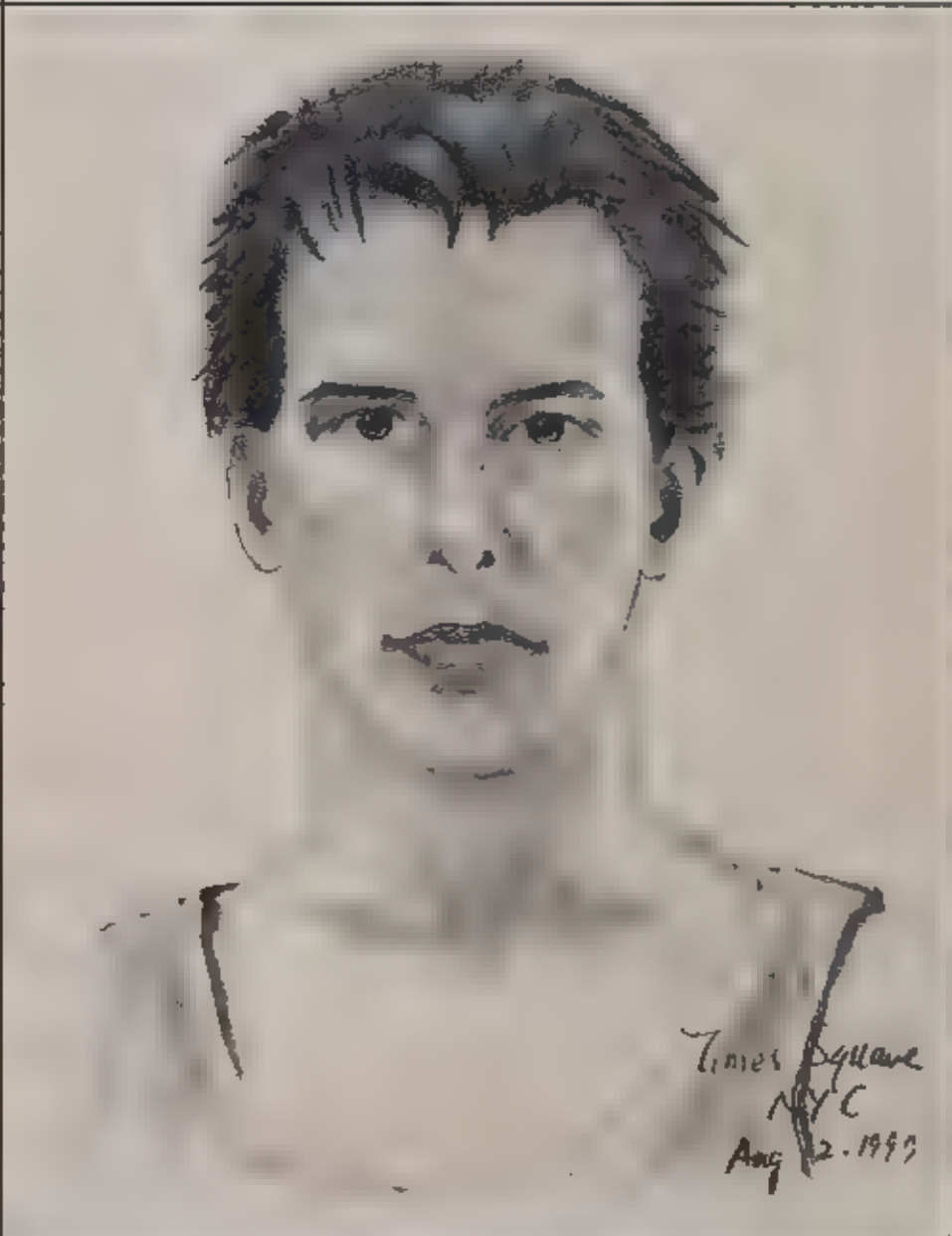


LEAVE MYT... DECENT... GBSF with no kids... ATTRACTIVE 30Y 25 slender model... A SUBMISSIVE F WANTED... BORED CEO... Teach Me or Let's Learn Together... THIS FEMME IS LOOKING FOR YOU... GWSF - I'M A BABY BOOMER... VIRILE 8M SKS LADY... An Adventurous Sexy Couple... BLACK BEAUTY... BOTTOM BOY?... Pretty & Interesting Swedish Blood... Hottest WM 40 & 176 mosc... TEAR OLD SAGITTARIUS... POTATO SALAD... COOKIES & ORANGE... MODEL AND SE... ROMANCE ANYONE?... CREATIVE INTELLIGENT AND BEAUTIFUL... SWF BLONDE/HAIR, 5'4", 112LBS... GENERATION X-SAINT... HANDSOME AND HUGGABLE... SMART SUCCESSFUL SMILING SEXY PROFESSIONAL... I NEED A WIFE... TRIMBLE TOUR... YOU DESERVE THE BEST... HELP ME FIND YOU... SLOW IS BEAUTIFUL... I DON'T READ THIS... DON'T READ THIS... SWEET AND SASSY LASSY... WE COME TO MY REALITY... TALL GOOD LOOKING EDUCATED... BEAUTIFUL YOUNG PETITE BLONDE... PRETTY JAPANESE SF... SMART SWEET TEXAS... DARK LIKE CHOCOLATE... MONEYS IS NOT IMPORTANT... EUM, ATTRACTO...

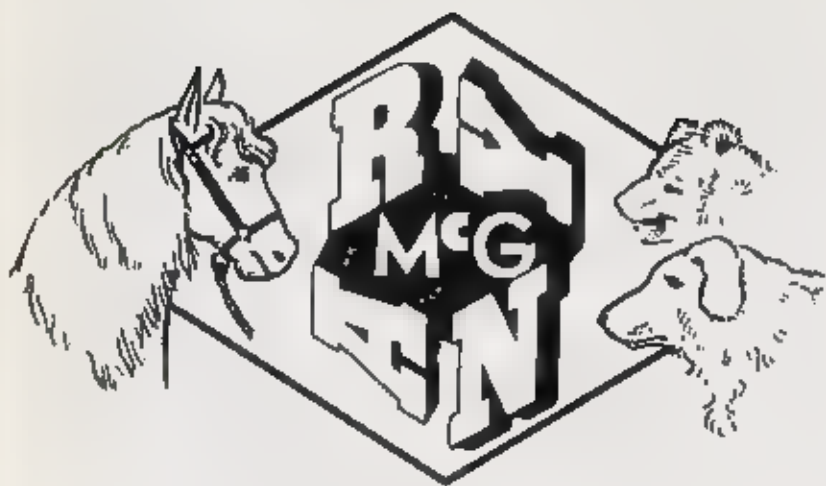








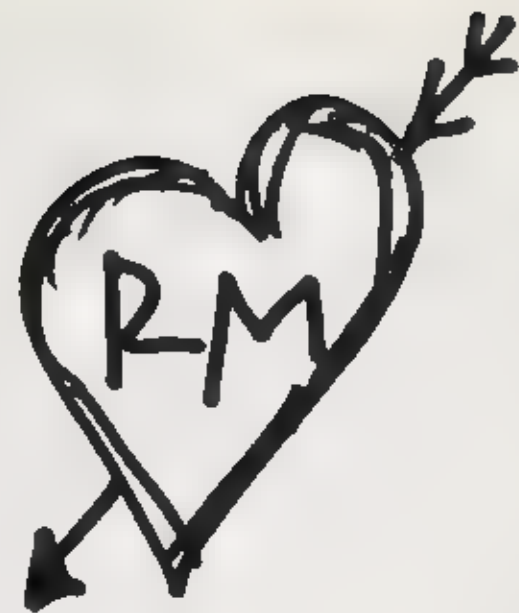




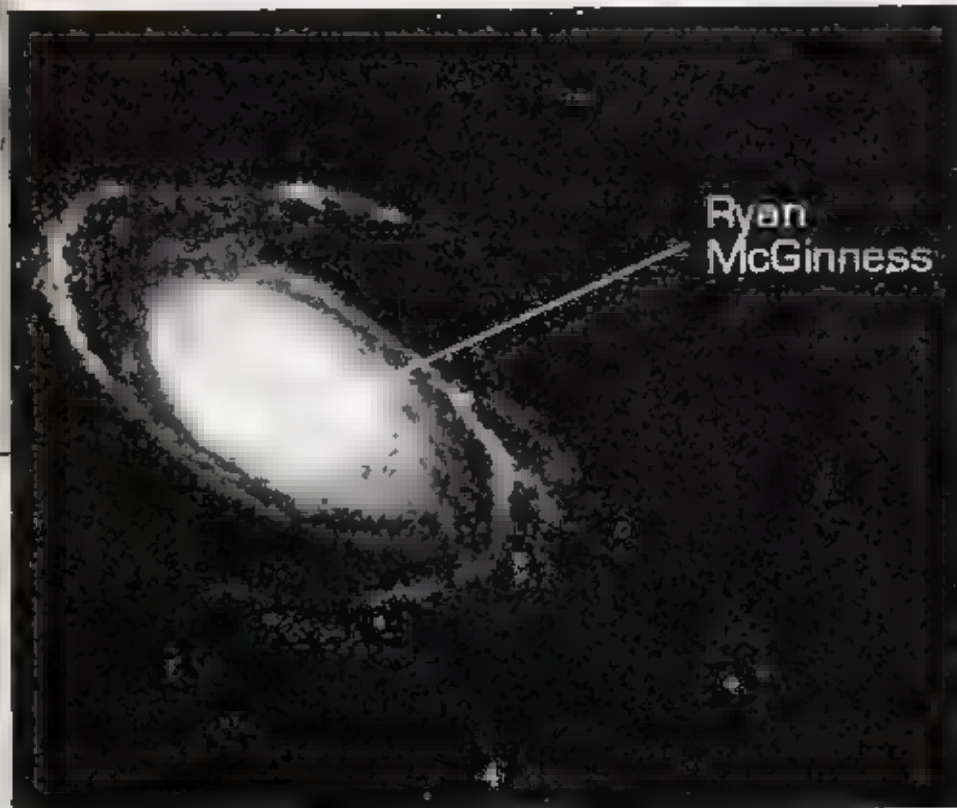
1



2



3



5



ryan  
mcginness

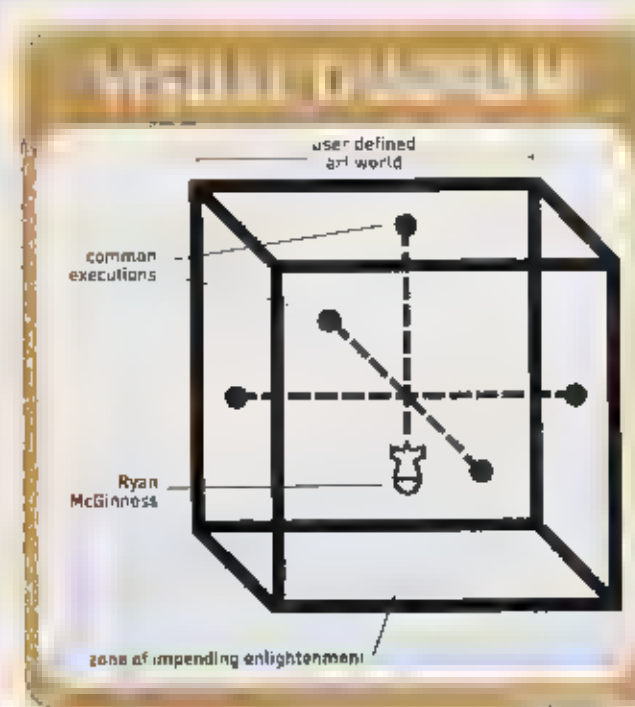
6



7

ry@n mcginness

8



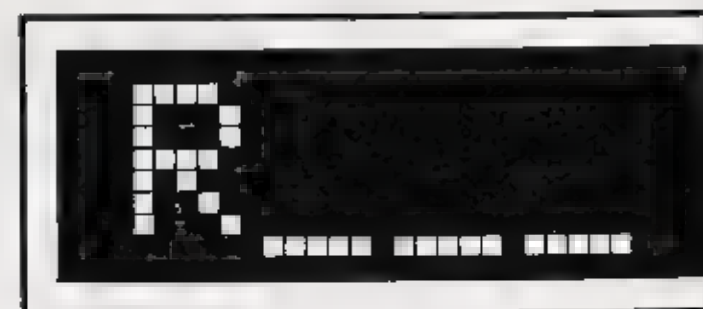
9



10



11



12

1. Martin Venezky/Appetite Engineers 2. Matthew Walman/New York Zoom Inc. 3. Wendy Dembo  
4. Dan Africk 5. Gavin Jasper/14 Mo. 6. George Bates  
7. The Lord, Inc. 8. Nancy Brogden Design 9. William Neuman  
10. Dave Brubaker/Synthetic Media 11. 6-18-1-14-11 3-1-19-20-1-12-4-9 12. Segura Inc.



**McD**  
McDesignalds

13



14



15



Ryan McGinness

16



17



18



19

$e=mc^2$ ginness

20



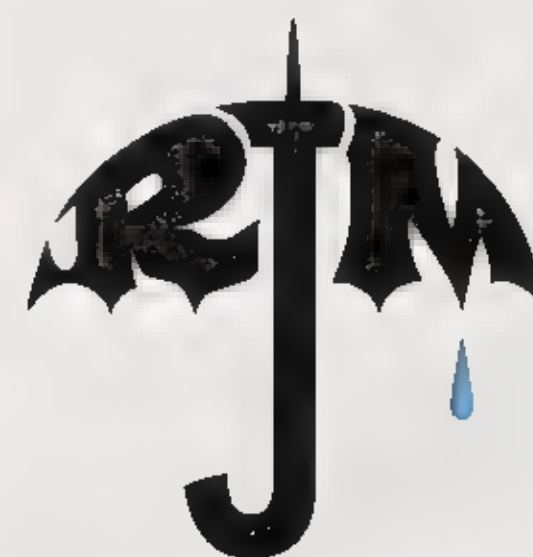
21

**Mr.**  
McGinness, Ryan

22



23



24

13. Max Baltimore/New York Zoom, Inc. 14. Peter Hamlin 15. PLEASURE

16. Segura Inc. 17. Kish-Ku Design 18. Randall Hensley/C3 Incorporated

19. Don Zinzell/Zinzell Design 20. Ashley Sargent 21. gal500

22. POW! Studios 23. Scott Clum/Ride Design Studio 24. Bill McMullen & Wendy Dembo/The Orange Network

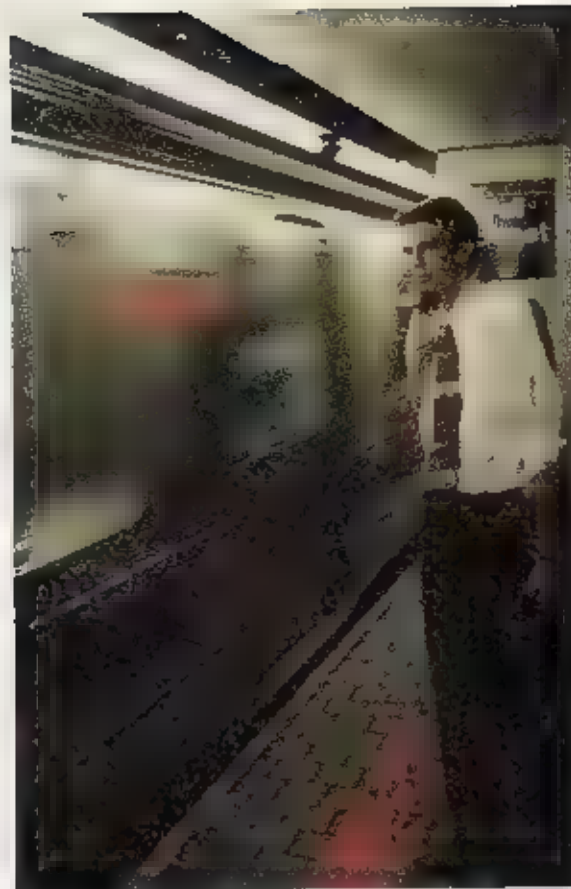




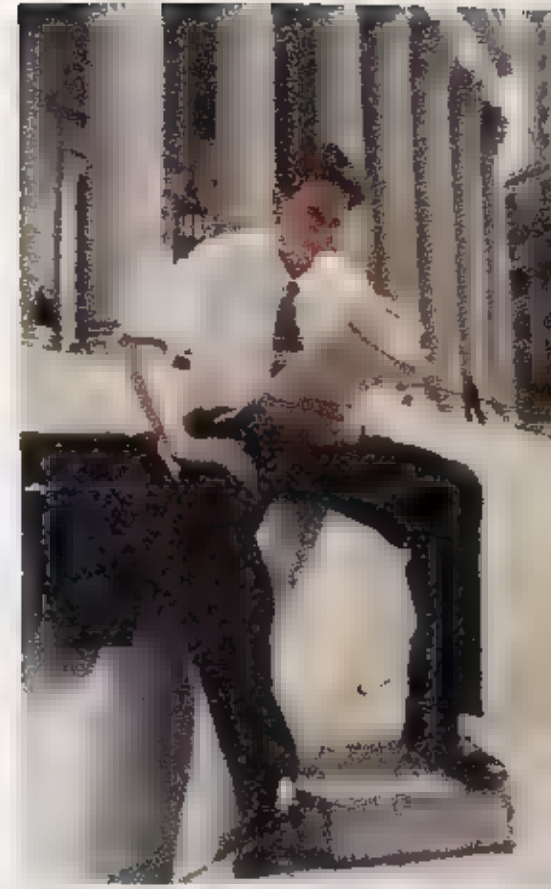
emgr.52.0785 couch potato surpr se/T m Darwish



emgr.52.0492 couch potato laugh ng/Tim Darwish



emgr.52.1765 after work rush/T m Darwish



emgr.52.1136 reading break, T m Darwish



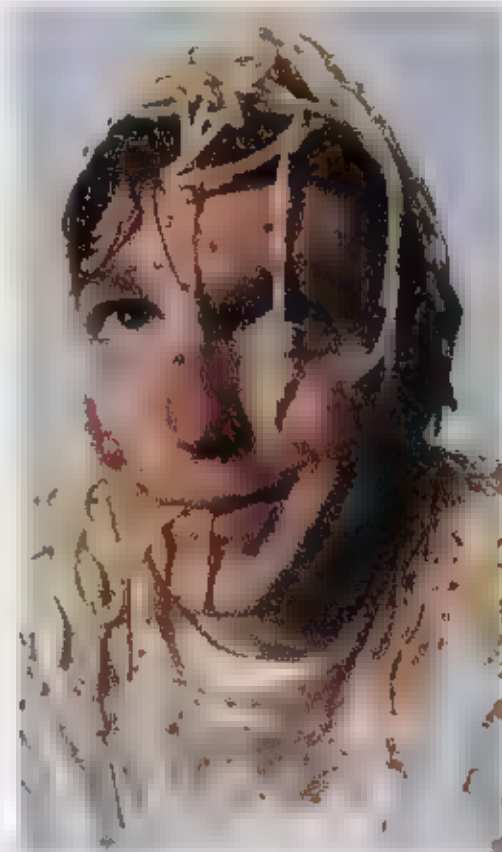
emgr.52.6542 laundry t me/Tim Darwish



emgr.52.0972 social issues, T m Darwish



emgr.52.6524 wa king, T m Darwish



emgr.52.0328 spaghetti head/T m Darwish



emgr.52.6735 cook ng, T m Darwish



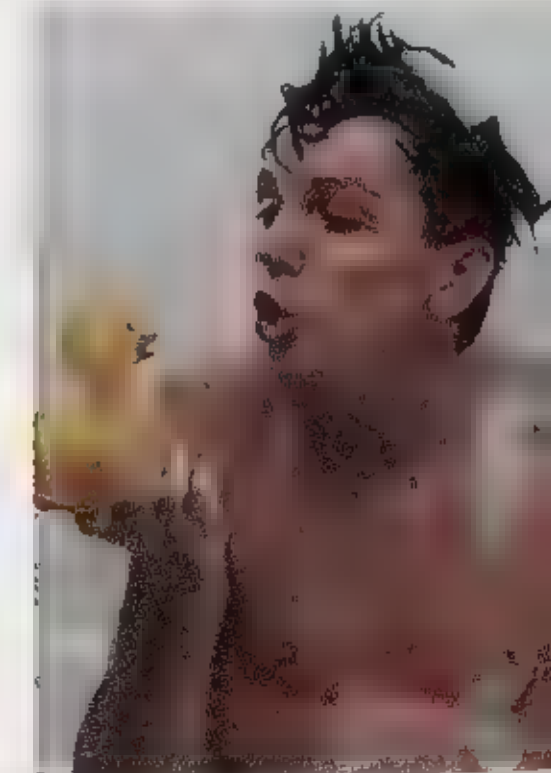
emgr.52.1035 book nerd, T m Darwish



emgr.52.0217 bull market/T m Darwish



emgr.52.7169 soccer p ayer/Tim Darwish



emgr.52.0109 rubber ducky/Tim Darwish



AM A WINNER. I AM A GREAT LEADER. I BELIEVE IN MYSELF. I HAVE UNLIMITED POWER. I AM GOAL-ORIENTED.  
HAVE A PLAN FOR PLEASURE. I AM IN CONTROL OF MY DESTINY. I AM TAKING ACTION. I AM BREAKING  
DOWN WALLS. I AM CONFIDENT ABOUT WHAT I CAN ACCOMPLISH. I VISUALIZE MY SUCCESS.  
SET HIGHER & HIGHER STANDARDS FOR MYSELF. I KNOW WHERE I'VE BEEN & I KNOW WHERE  
I'M GOING. I WILL FOCUS ON THE POSITIVE. I MAKE CHANGE POSSIBLE. I AM COMMITTED TO MY  
PLEASURE. I NOT ONLY PURSUE PLEASURE, BUT I ALSO MOVE AWAY FROM PAIN. MY VALUES ARE IN  
ORDER. I UNDERSTAND THAT LIFE IS A VARIABLE EVENT. THE MORE I CAN CONTROL THE  
VARIABLES, THE MORE I CAN CONTROL MY LIFE, BUT THERE ARE VARIABLES THAT I CANNOT CONTROL  
& I ACCEPT THE FACT. I HOLD MYSELF RESPONSIBLE FOR A HIGHER STANDARD THAN  
ANYBODY ELSE EXPECTS OF ME. I MUST REMEMBER THAT ALL DECISION MAKING COMES IN  
TO VALUES CLARIFICATION. FOCUS. I HAVE THE CAPACITY TO MAKE CHANGES AT ANY TIME  
I CAN FIND THE ANSWERS BY MODELING PEOPLE WHO HAVE TURNED THINGS AROUND FOR  
THEMSELVES. I AM FOCUSED ON MY SUCCESS. I ASK MYSELF THE RIGHT QUESTIONS AS I LEARN  
TO WORK SMARTER, NOT HARDER. I MUST CONTRIBUTE IN SOME WAY THAT WILL LIVE ON LONG  
AFTER I AM GONE. I WILL CREATE LASTING CHANGE. I RECOGNIZE THE POWER I HAVE TO  
CHANGE VIRTUALLY ANYTHING & EVERYTHING IN MY LIFE IN AN INSTANT. THE RESOURCES  
NEEDED TO TURN MY DREAMS INTO REALITY ARE WITHIN ME. I HAVE THE ABILITY TO MAXIMIZE  
MY POTENTIAL. I CAN PRODUCE THE RESULTS I'M COMMITTED TO. I AM CHANGING MY BELIEFS.  
KNOWING IS NOT ENOUGH. I MUST TAKE ACTION. I HAVE A STRATEGY. I AM MANAGING  
MY EMOTIONS, MY BODY, MY RELATIONSHIPS, MY FINANCES, & MY TIME. ONLY I AM RESPONSIBLE  
FOR THESE THINGS. I HAVE SPECIFIC STRATEGIES FOR ADDRESSING THE CAUSE OF ANY CHALLENGE  
& CHANGING IT WITH THE LEAST AMOUNT OF EFFORT. I AM SHAPING MY PERSONAL DESTINY.  
I HAVE DECIDED WHO I AM. IF I TRULY DECIDE TO, I CAN DO ANYTHING. I CAN BE ANYBODY. I  
HAVE THE BRIGHTNESS OF UNLIMITED POWER, RADIANT VITALITY, & JOYOUS PASSIONS THAT ARE MINE. I SEE  
MYSELF AS THE SOURCE OF MY POWER. I AM READY TO BE THE BEST. I HAVE PREPARED MYSELF TO BE  
THE BEST. I WILL ACCEPT NOTHING LESS. I AM COMMITTED TO ACHIEVING RESULTS. I AM  
KEEPING MYSELF OFF FROM ANY OTHER POSSIBILITY. I RECOGNIZE THAT REPETITION IS THE MAIN  
TO FSKILL. I WILL NOT ALLOW THE PROGRAMMING OF MY PAST TO CONTROL MY PRESENT & FUTURE.  
I USE WHATEVER LIFE GIVES ME IN THE MOMENT. I UNDERSTAND THAT IN ORDER TO SUCCEED  
I MUST HAVE A LONG-TERM FOCUS. I NEVER LEAVE THE SCENE OF A DECISION WITHOUT FIRST  
TAKING A SPECIFIC ACTION TOWARD ITS REALIZATION. IT IS MY DECISIONS & NOT MY CON-  
DITIONS THAT DETERMINE MY DESTINY. THE ONLY WAY I CAN TRULY CHANGE MYSELF IS TO CHANGE  
MY PERCEPTION OF MYSELF. MY BELIEFS HAVE THE POWER TO CREATE & THE POWER TO DESTROY.  
THE PAST DOES NOT EQUAL THE FUTURE. EVERY SINGLE DAY I AM IMPROVING MYSELF IN SOME  
WAY. I DON'T WORRY ABOUT MAINTAINING THE QUALITY OF MY LIFE, BECAUSE EVERY DAY I WORK  
ON IMPROVING IT. I DON'T HAVE THE MERE BELIEF, I HAVE A PASSIONATE, DEEP-ROOTED  
CONVICTION THAT I WILL. ONLY I WILL DETERMINE MY DESTINY. I CREATE PATTERNS OF MOVE-  
MENT THAT CREATE CONFIDENCE, A SENSE OF STRENGTH, FLEXIBILITY, & A SENSE OF PERSONAL PO-  
WER AND FUN. I FOCUS ON WHERE I WANT TO GO, NOT ON WHAT I FEAR. IT'S NOT THE EVENTS  
THAT SHAPE MY LIFE THAT DETERMINE HOW I FEEL & ACT, BUT, RATHER, IT'S THE WAY I INTERPRET  
& EVALUATE MY LIFE EXPERIENCES. QUALITY QUESTIONS CREATE A QUALITY LIFE. I REALIZE  
THE POWER THAT MY WORDS COMMAND. BY GIVING MYSELF PLEASURE FOR COMMITTING & FOLLOWING  
THROUGH, I ESTABLISH A NEW PATTERN. I FEEL A SENSE OF CONTROL OVER WHAT IS COMING ON  
MY LIFE. I AM DETERMINED. I CAN MEET ANY CHALLENGE THAT COMES MY WAY. THE DIRECTION  
I'M HEADING IN IS MORE IMPORTANT THAN INDIVIDUAL RESULTS. MY SHIFT IN MY  
MENTAL POSTURE ALIGNS ME MORE PRECISELY WITH MY GOALS. ONCE I DECIDE THAT SOMETHING  
IS A PRIORITY I GIVE IT FORTHRIGHT EMOTIONAL INTENSITY, & BY CONTINUALLY FOCUSING ON







McGinness manages to work for the Man and comment on corporate culture at the same time." - *Time Out*

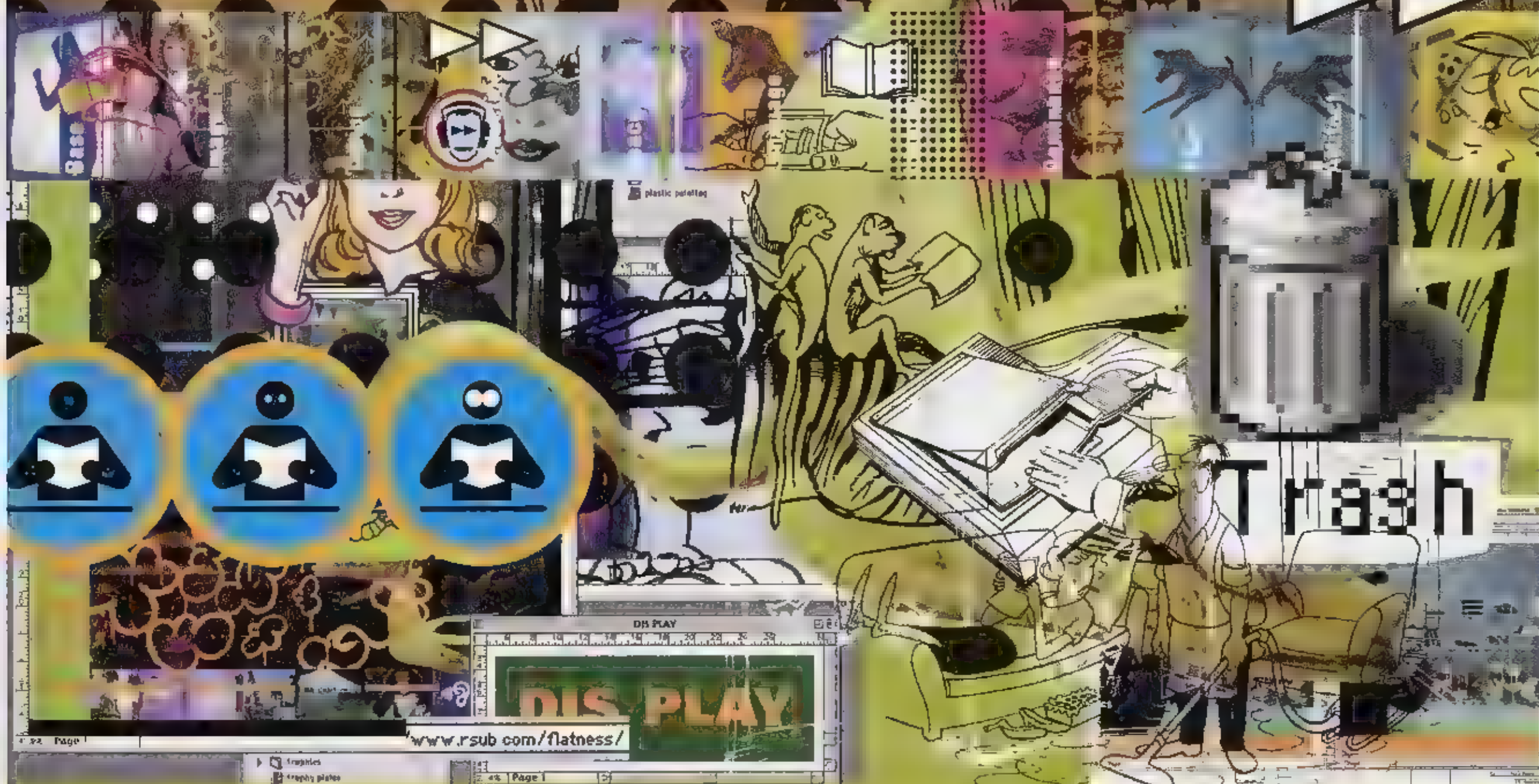
61 - the oil & proceeds & put in place of the old & new

Hyatt McGinnis

# sisgodd

by **HYATT GIBBINS**

WWW.YOUTRUCKINSUCK.COM



# flatness is good

art + design + process + picture plane theory + x,y by Ryan McGinness

art + design + process + picture plane theory + x,y

by Ryan McGinness

RAZORFISH  
SUBNETWORK

## Soft Skull Press

**254 paper pages.**  
**US \$24.50**  
**w/ CD ROM: \$30.00**

Now available at  and finer stores everywhere.

**Buy now.**



# NO COMMERCIAL VALUE

## INTERROBANG

THIS ODD & ESOTERIC character is derived from combining the exclamation point and question mark.

Using a Futura question mark as its basis, this character takes on an even richer meaning.

*Inset photograph*  
THE TELEDYNE ROTOLITE  
SL-42/20 diazo processor



## DIAZO HAIKU


and other

## TYPO~GRAPHIC DISPLAYS

by

BOB DAHLQUIST





I'm a graphic designer whose work largely consists of typographic treatments, logotypes, and identity systems.

But the work shown on these pages are all personal projects. Here, I'm not dealing with the usual requirements of commercial work, but rather in personal musings and honored acknowledgments to friends, teachers and nature, which continues to be an invaluable source of inspiration.

Many of these pieces realized through the ammonia-based diazo or "blueprint" process reflect the ethereal qualities of light and shadow. In some, the photosensitive papers have been exposed in direct sunlight to make life-sized photograms.

Stubbornness alone will see me through

Bob Dahlquist

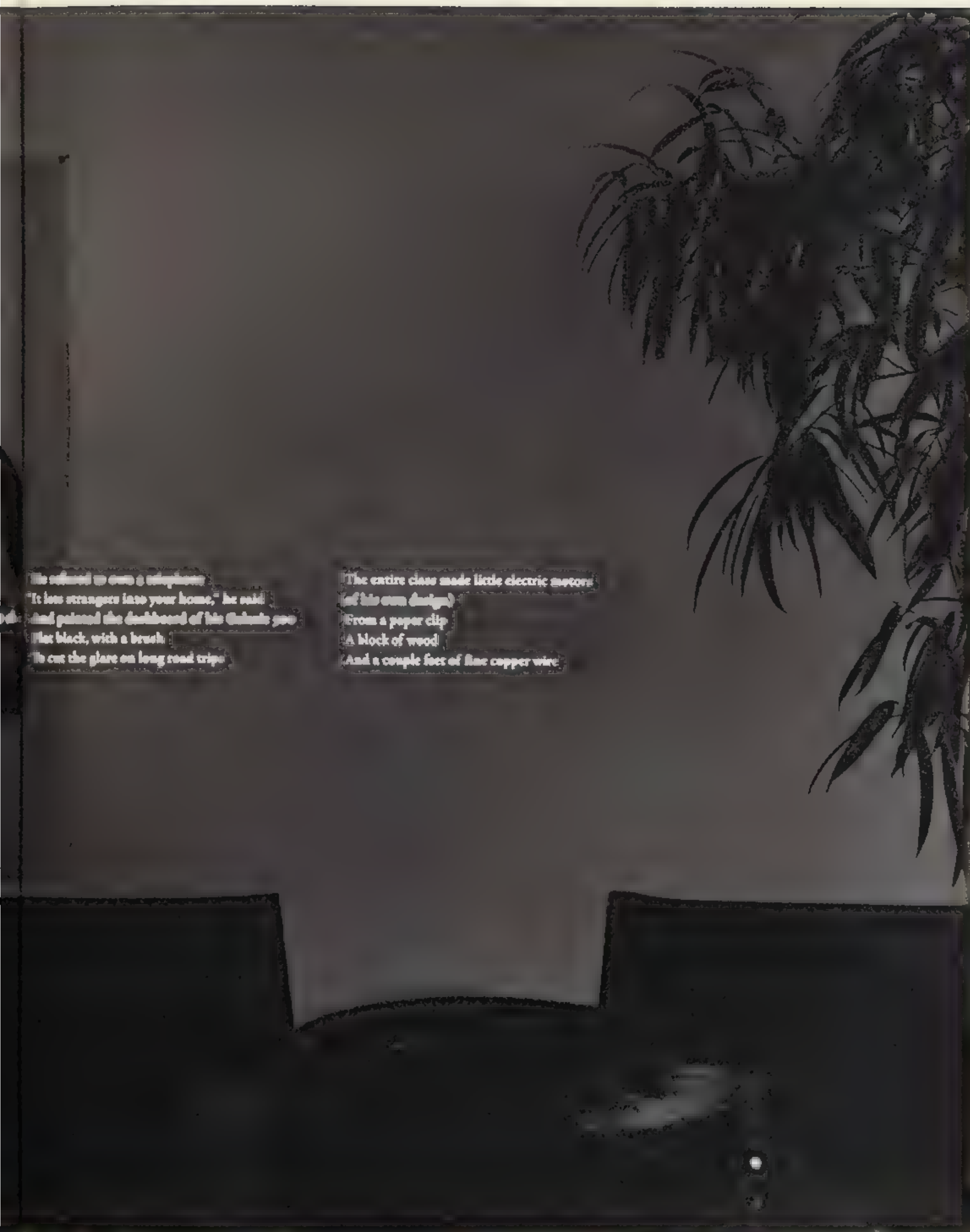


A TRANSLUCENT MYLAR  
diaz photograph flares when  
type is projected onto it

# HEROES

THE ORIGINAL SEA MAN  
My fifth grade teacher, Mr. DeLoe  
flourished black pants, and a twinkling star  
His feet entered yellow with chalk dust  
From looking against the blackboard





He refused to own a telephone  
"It lets strangers into your home," he said  
and painted the dashboard of his Galante 300  
flat black, with a brush  
to cut the glare on long road trips

The entire class made little electric motors  
(of his own design)  
From a paper clip  
A block of wood  
And a couple feet of fine copper wire



IN CARTOGRAPHIC  
nomenclature, the  
symbol for a railroad  
track resembles a star





So

QUIET

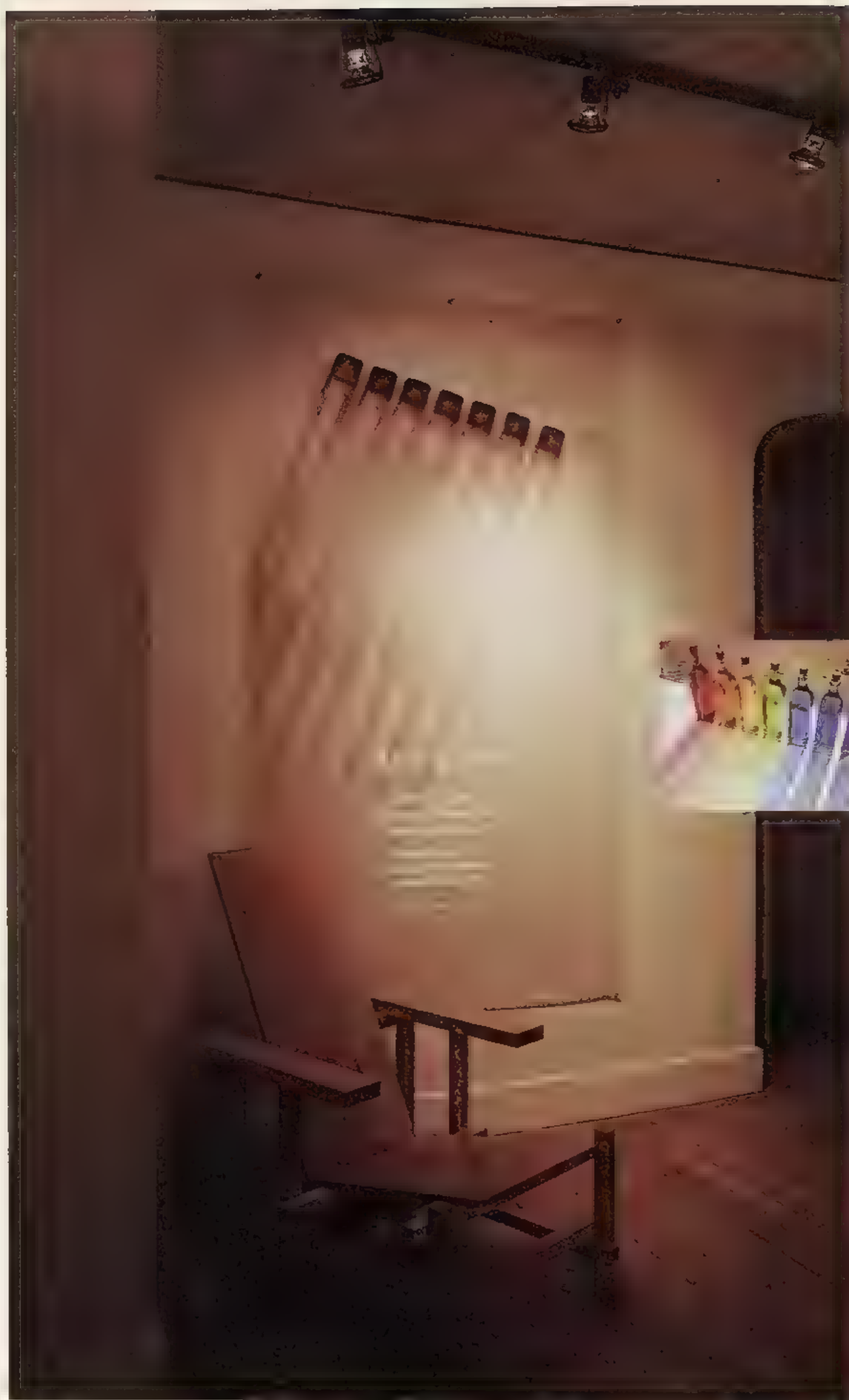
That  
every  
sound

Causes

PROJECTED IMAGERY IS  
selectively manipulated by  
blurring focus and "muffling"  
the four projection paths



ROY G BIV  
The visible spectrum of light,  
falling between  
infrared and ultraviolet







THE NEST *of the*  
HUMMINGBIRD

IS A SOFT CUPOLA of  
plant wool and lichens, woven  
together with spider webs.



LONG-TAILED  
WEASEL

*Mustela frenata*

THOUGH seldom seen,  
the most widespread  
of wild carnivores in the  
Western Hemisphere.

Capable of a wide variety  
of vocalizations, *Mustela  
frenata* is known to purr  
like a cat when content.





# "THANK YOU"

I said under my breath HE WAS ORANGE! Sleek and serpentine. A slight squeak and a short pause. Before bounding away in long fluid arcs.

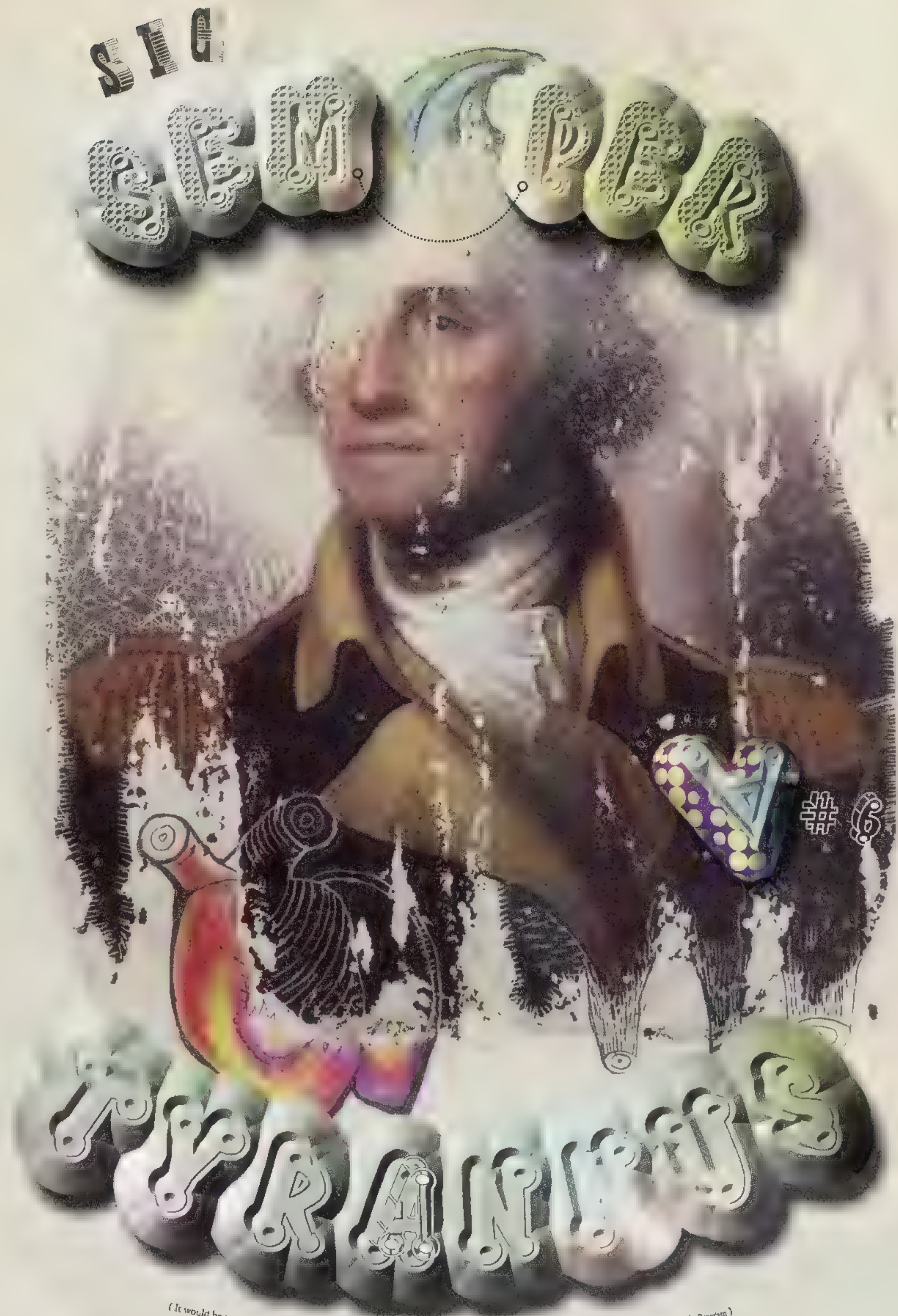


Typefaces used in this article are Vendetta and Base9

Thank you too: Bob Androvich, Timothy Archibald  
Lithographics and Nina Courtney Photographs, Gene Rush  
Peter Souceman and Dreyfuss & Blackford Architects

©1999 Robert H. Dahlquist, bob@bobshaus.com





(It would be important to note: This is specifically and explicitly, not a portrait of George Washington -- Elliott Earls © The Apollo Program)



AN UNFINISHED PORTRAIT OF

CHILL



and

WABE #7

NUMBERS SIX AND SEVEN FROM A RECURRING SERIES OF PORTRAITS ENTITLED "GANGSTERS AND THEIR EFFECT ON M.J. SOUL" BY BLEDOTT EARDS AT THE APOLO PPORGRAM



## *A Brief History of the*

# DESERET ALPHABET

---

IN 1847 MORMON PIONEERS, fleeing their homes in Nauvoo, Illinois, arrived in the Salt Lake Valley. Here on the shores of the Great Salt Lake, they had an opportunity to build a new society from the ground up. They believed they were building "The Kingdom of God," and under the direction of Brigham Young, their prophet, they experimented in almost every aspect of society from economics to city planning to government.

Soon after the Mormon Pioneers arrived, Brigham Young commissioned the Board of Regents of the newly formed University of Deseret to reform the written English language (a popular subject of the day.) This topic, often referred to as "orthographic reform," was not just of local concern. In England in the 1840s, Isaac Pitman, who developed the first practical and widely studied shorthand system, developed a phonetic writing system known as "the Pitman alphabet," which initially had a large influence on the Mormons' project.

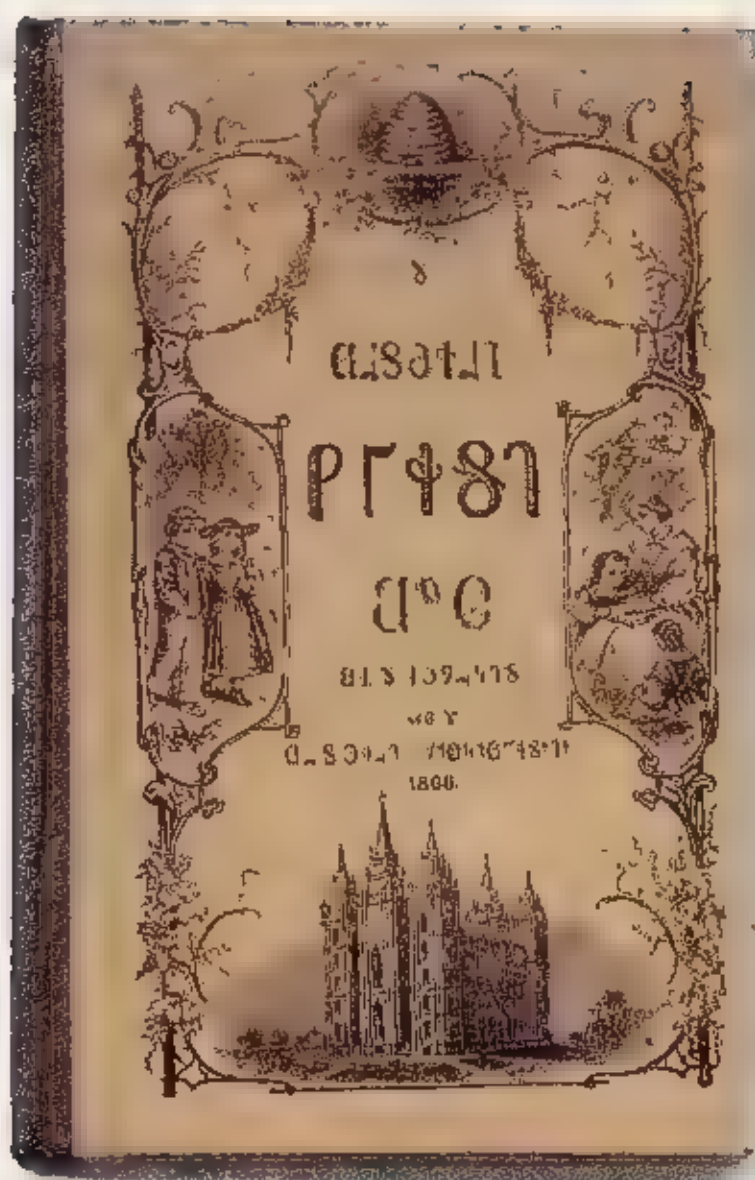
Brigham Young in his address at the Mormon April Conference of 1852 said:

I have asked the Board of Regents to cast out from their system of education the present orthography and written form of our language, that when my children are taught the graphic sign for 'A,' it may always represent that individual sound only. But as it is now, the child is perplexed that the sign 'A' should have one sound in *mate*, a second sound in *father*, a third sound in *fall*, a fourth sound in *man*, and a fifth sound in *many*, and in other combinations, sounding different from these, while in others, 'A' is not sounded at all. I say, let it have one sound all the time. And when 'P' is introduced into a word, let it not be silent as in *Phthisic*, or sound like F in *Physic*, and let two not be placed instead of one in *apple*.

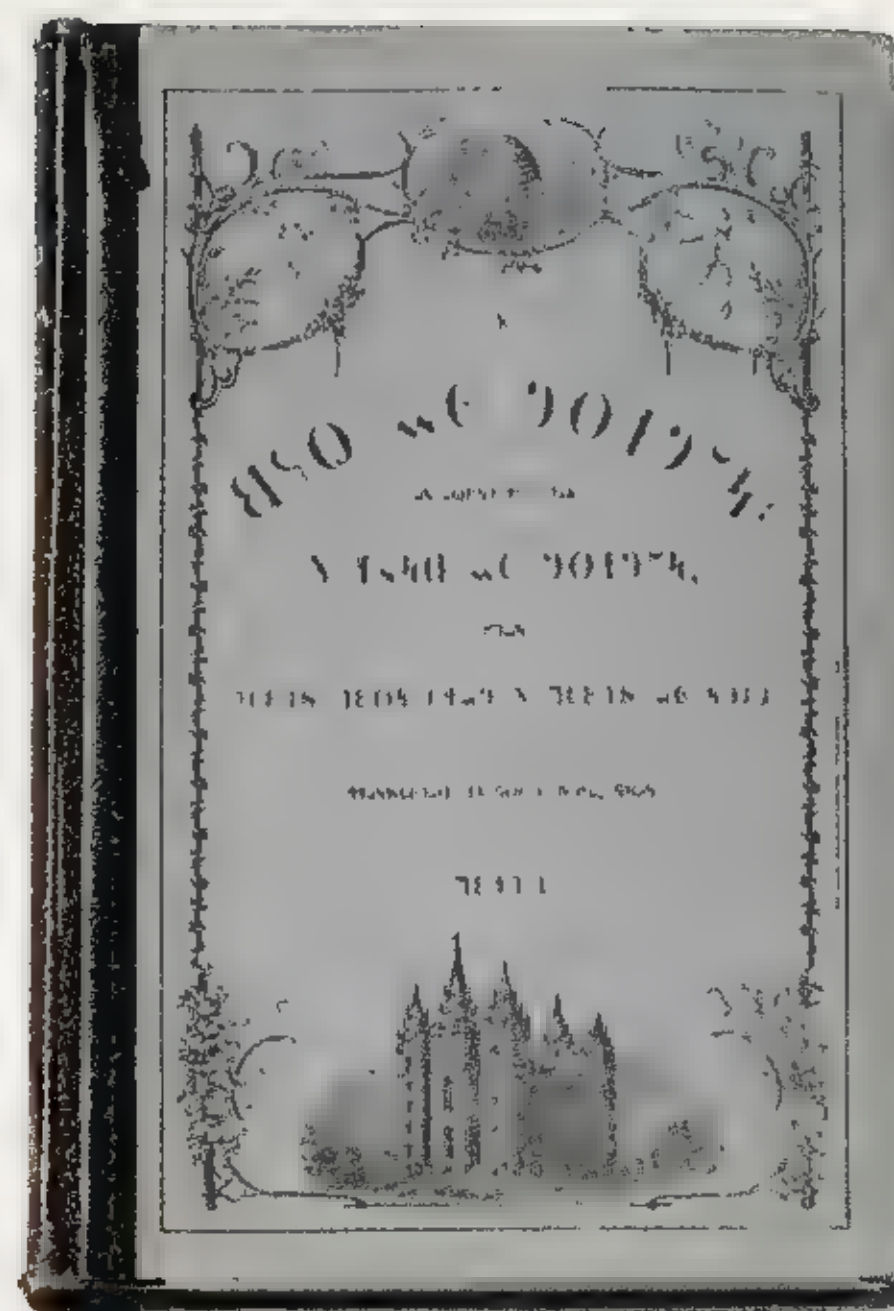
In 1855 the legislature dutifully voted an appropriation of \$2,500 for the casting of a font of type. The original metal type was cast in St. Louis, a local attempt having failed.

Through 1859 and 1860, Brigham Young's journals were being kept in the new alphabet, as well as some Church records. By 1860, the Deseret Alphabet had appeared in newspaper articles, on handbills and shop signs, in journals and private correspondence, on a gold coin and even on few tombstones. In 1867 money was again appropriated; and in 1868, two volumes of "readers" were printed for use in schools. In 1869 the *Book of Mormon* was published in the Deseret Alphabet. Over \$18,500 (a huge sum in those days) had been





Left: *The Deseret First Book*  
reader published by the Regents  
of the Deseret University in 1868  
Right: *The Book of Mormon*  
published for the Deseret University  
by Russell Bros. in 1869



spent on printing Deseret Alphabet books. All of this effort couldn't overcome the greatest difficulty facing all such reforms: the lack of popular support.

In 1869 the *Deseret News* reported "There is no good prospect of the system becoming general in its use. It has the prejudice of the age to contend with, and it meets with strong opposition."

A local educational Journal, *The Juvenile Instructor*, reported in 1875:

The *Book of Mormon* has been printed in the Deseret Alphabet, but President Young has decided that they are not so well adapted for the purpose designed as it was hoped they would be. There being no shanks to the letters, all being very even, they are trying to the eye, because of their uniformity. Another objection some have urged against them has been that they are entirely new, and we should have characters as far as possible with which we are familiar; and they have felt that we should use them as far as they go and adopt new characters only for the sounds which our present letters do not represent.

In the end, the alphabet died with Brigham Young.

by Edward Bateman



## DESERET ALPHABET

### *Notes on this font*

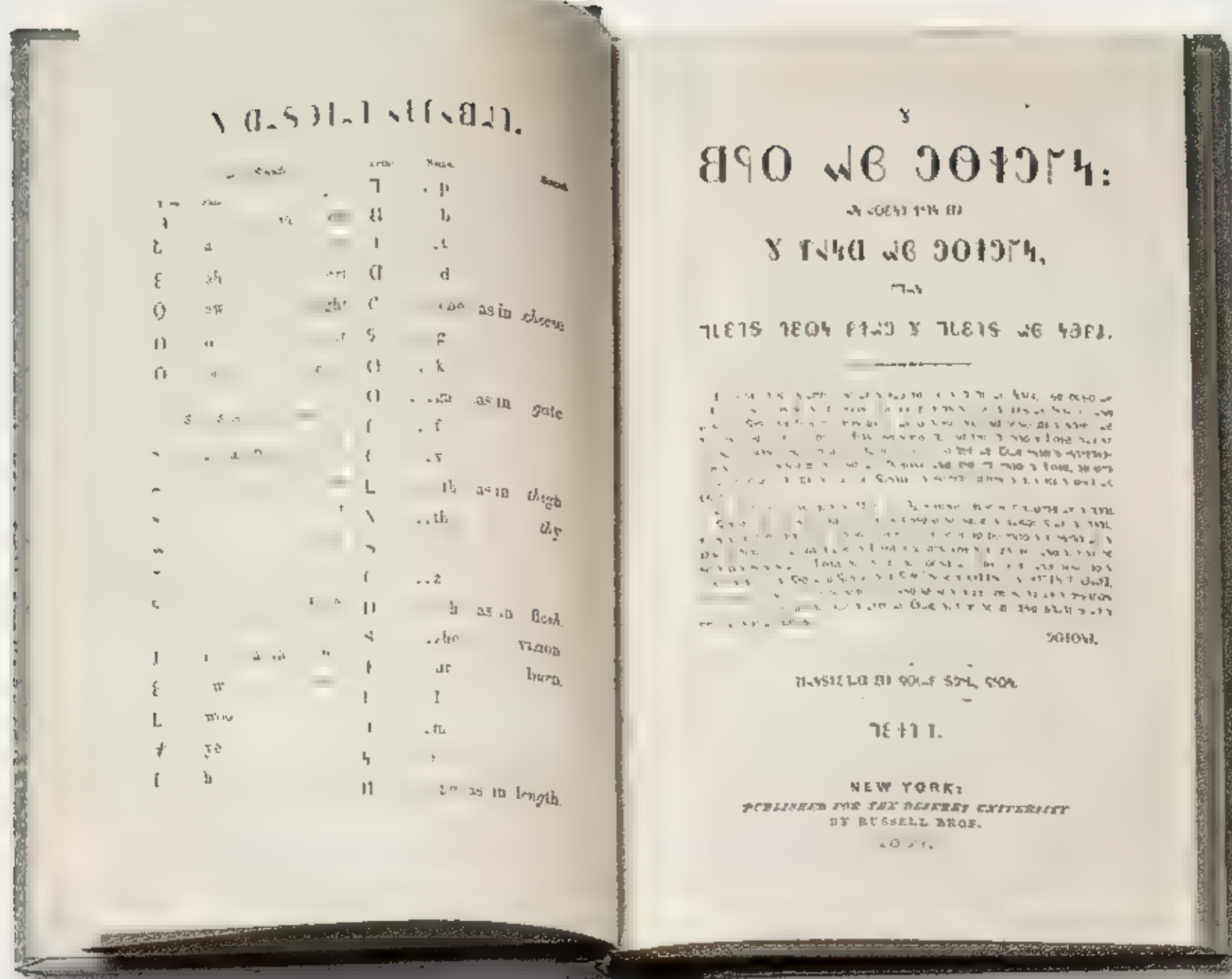
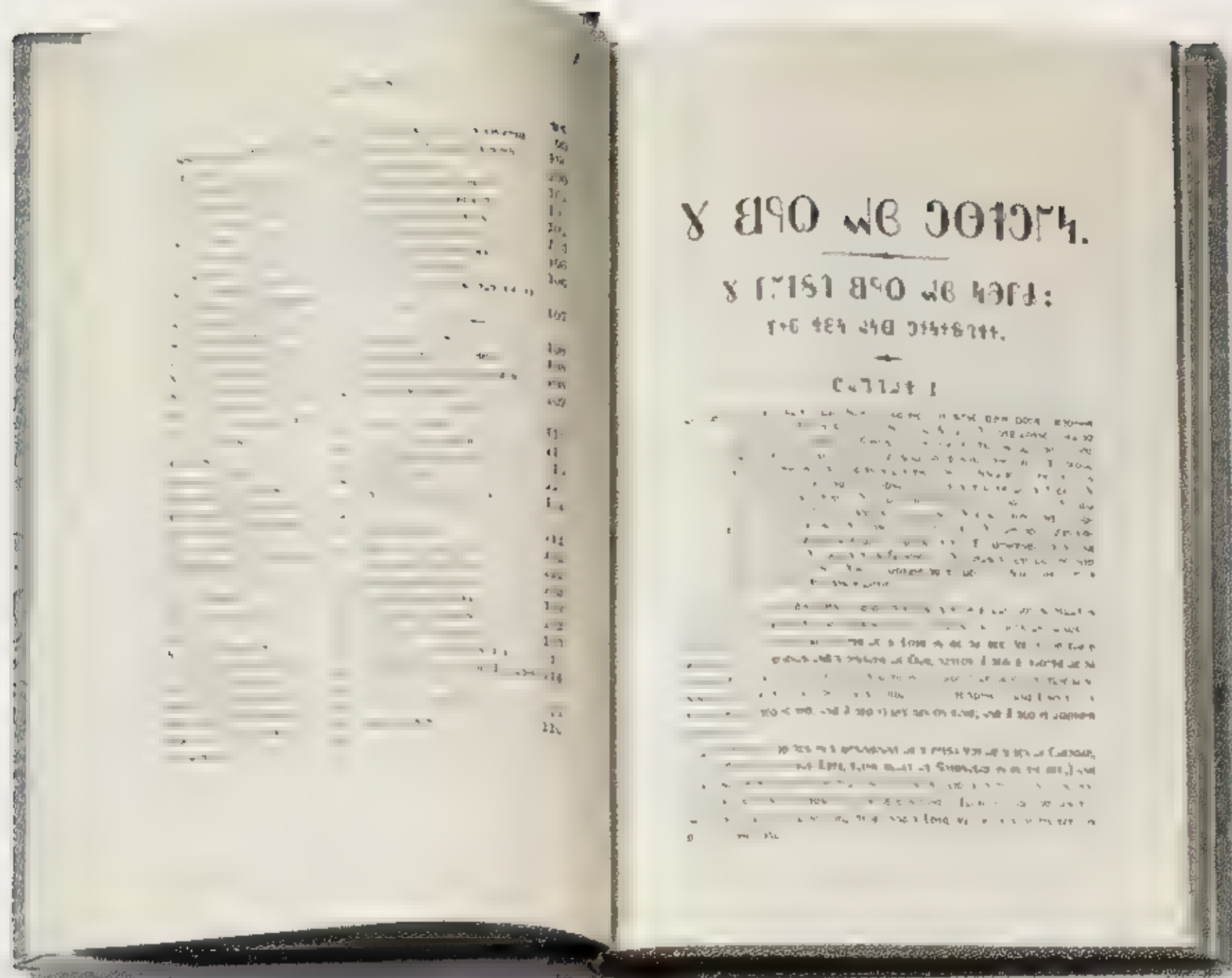
This font was digitally redrawn from enlargements from *The Second Deseret Book* published in 1868.

The Deseret Alphabet is a phonetic alphabet – you spell words as they sound, not as they're written in the dictionary. Occasionally you'll run across words that have different pronunciations (You say toe-may-toe, I say toe-mah toe.) This caused great debate among the creators of the Deseret Alphabet – and there's no official answer to this problem.

The Deseret Alphabet made no distinction between upper- and lowercase letters other than size – the lowercase letters being about 70% of the size of the uppercase characters.







Inside spreads from *The Book of Mormon*  
Published for the Deseret University by Russell Bros. in 1869



DESERET LETTER

NAME

SOUND

### LONG SOUNDS

ə	e	as in eat.
ɛ	a	as in ate.
ɐ	ah	as in art.
ɔ	aw	as in aught.
o	o	as in oat.
oo	oo	as in ooze.

### SHORT SOUNDS

ɪ	i	as in it.
ɛ	e	as in et.
ɐ	a	as in at.
ɔ	o	as in ot.
ʊ	u	as in ut.
ʊ	oo	as in book.

### DOUBLE SOUNDS

ɪ	i	as in ice.
ɔ	ow	as in owl.
ʊ	woo	
ʊ	ye	
ʊ	h	

DESERET LETTER

NAME

SOUND

### CONSONANTS

ɪ	p	
ɛ	b	
ɪ	t	
ɛ	d	
ɔ	ch	as in cheese.
ʊ	g	as in geo
o	k	
ɔ	ga	as in gate.
ɪ	f	
ɔ	v	
ɪ	eth	as in thigh.
ɪ	the	as in thy.
ɔ	s	
ɔ	z	
ɔ	esh	as in flesh.
ɔ	zhe	as in vision.
ɪ	ur	as in burn.
ɪ	l	
ɔ	m	
ɪ	n	
ɪ	eng	as in length.



## LXVI



J S E O M L J Q E  
O E S. A H O I W Y O E S  
O O T H A H H H H  
L A E M A O E S J C F L O S  
M. H m l S T H ! Y S

J E O S A O M L O T T O L A H O Y T Y E T O Y J E  
O O Y, H E M J O T T O O T O E J O.

## LXVII

J J P A H O W O H S O E O. J A S S L T Y E S  
H E O S O E O O E O S, J A O O O T O O J O S T O L A J  
O O T O O. J O A J T E O E O J A O O T H O S T O  
J A O.

## LXVIII



L A T O E T O E J A O H H O E. D O J O E O E L A  
O E J A O O E H A T O O O H L A L O J A O Y T.  
T A E E H T E Y O E P. M Y E H A T P E S. J A P E S T  
O E E Y O E P T O J O. Y O F O E C E S J A O. J  
O T A Y J A O J A O J E O H T A

## LXIX

Y T A O E Y A T A. J E T A Y T A O Y E  
J A O E S Y T A O J O O M H J A O L A Y T E H A O.  
T A Y S T A O T A O T O H A L A Y Y H A.  
Y T A O O J A T T A. Y O J E T O F A T. J T A O  
O A T O T.



The two species have this in common: what, or happens in the family and in the very close vicinity. The Penates bring out the old people, the great-grandchildren, the great-grandchildren, the future of the past, the old people, about the environment before it was ruined. But this does not mean that we are not aware of the danger of the future, the children will follow when they grow up, the Penates, the old people, in the neighborhood, right before the eyes, are in good hands, they are taken care of, especially if you can find them in the house of Leandra, murmuring, trills, under the wing of another, huffing, bustling, and so on, after a long time.

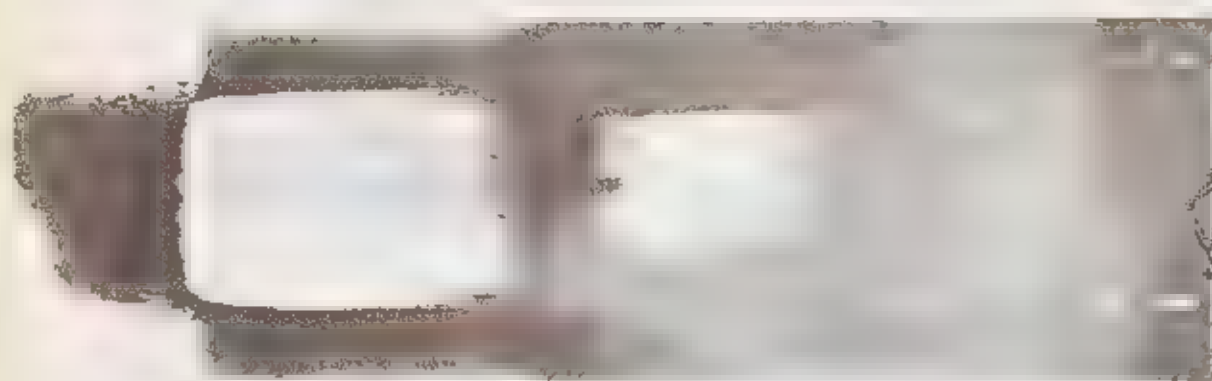


SPARE PARTS (CROSS) 3-102

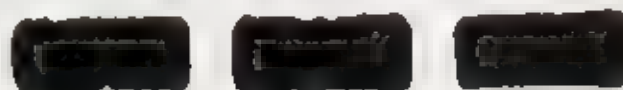
TOPE OF FRANKNESS

The use of a broom indicates the speaker's attitude towards the situation. The speaker is a woman, and the broom is a symbol of her role in the household. The broom is also a symbol of the speaker's role in the household.

COLLUDAL FORMS



CLASSICAL FORM



CLASS VII BROOMS MISCELLANEOUS



TOPE OF EXPLANATION

The use of a broom indicates the speaker's attitude towards the situation. The speaker is a woman, and the broom is a symbol of her role in the household. The broom is also a symbol of the speaker's role in the household.

The use of a broom indicates the speaker's attitude towards the situation. The speaker is a woman, and the broom is a symbol of her role in the household. The broom is also a symbol of the speaker's role in the household.

## Correction!

After receiving the printed copies of EMIGRE 51, I found out, to my horror, that sections of the piece "Inhabiting Forms: Visible Citizens" were missing. As the editor and art director of Emigre I take full responsibility for a mistake like this, as I am the one who signs off on the final color proofs. Perhaps something didn't spool right or didn't download properly—in short, a computer error caused by a human (me). I guess that's one of the drawbacks when you run a magazine pretty much by yourself. Not enough eyes to check things properly.

We could have kept this quiet and perhaps no one would have ever noticed the difference. But this is a magazine about graphic design and I figured we must at least get that part right. Graphic design has many dimensions but it will always remain, to a large degree, a visual and formal exercise. That part will always be important. For that reason alone we felt the need to show you the complete design, as it was intended. So here goes, with my apologies to Stephen Farrell.





III.5

### tone of cunning.

[The tone of Cunning has in it  
Triumph, Exultation, and Carefulness;  
it manifests a subtle pride, bordering  
at times on fiendishness.]

Natural Drills in Expression, 1929. Top shelf.

CLASSICAL FORMS

COLLOQUIAL FORMS



General Reference Manual, 1884. Bottom shelf.

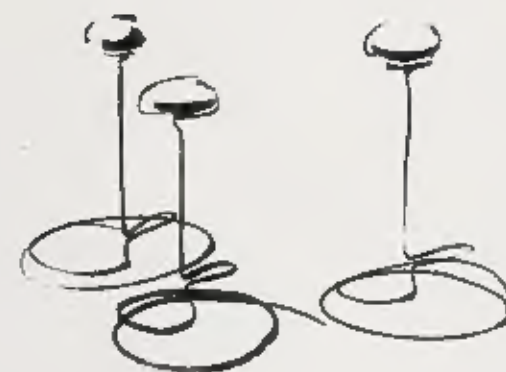
Safe Methods of Business, 1896. Top shelf.





III.7

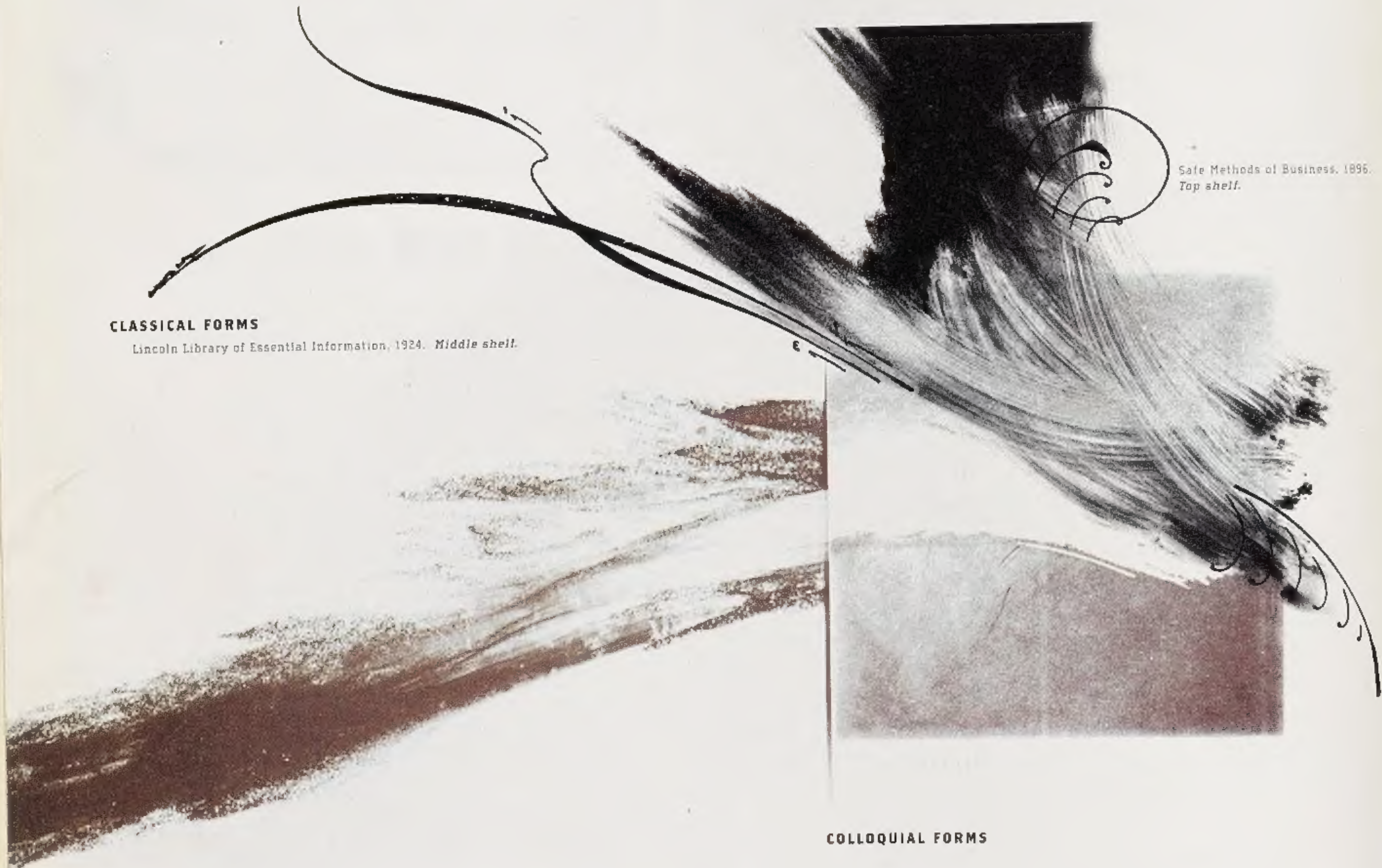
**CLIMAX.**  
 [In its purest form Climax is a manifestation of increasing intensity of feeling or of an increasing importance in the thought. Climax has no distinct tone. It manifests itself in increasing degrees of the particular tone demanded.]  
 Natural Drills in Expression, 1929.  
 Top shelf.



XXXII.13 HOOKS TO HANG HATS, HATS LIKE ROOFS, BEING USED TO KEEP OUT

# **CLASSICAL FORMS**

Lincoln Library of Essential Information, 1924. Middle shelf.




Safe Methods of Business, 1896.  
 Top shelf.

## **COLLOQUIAL FORMS**







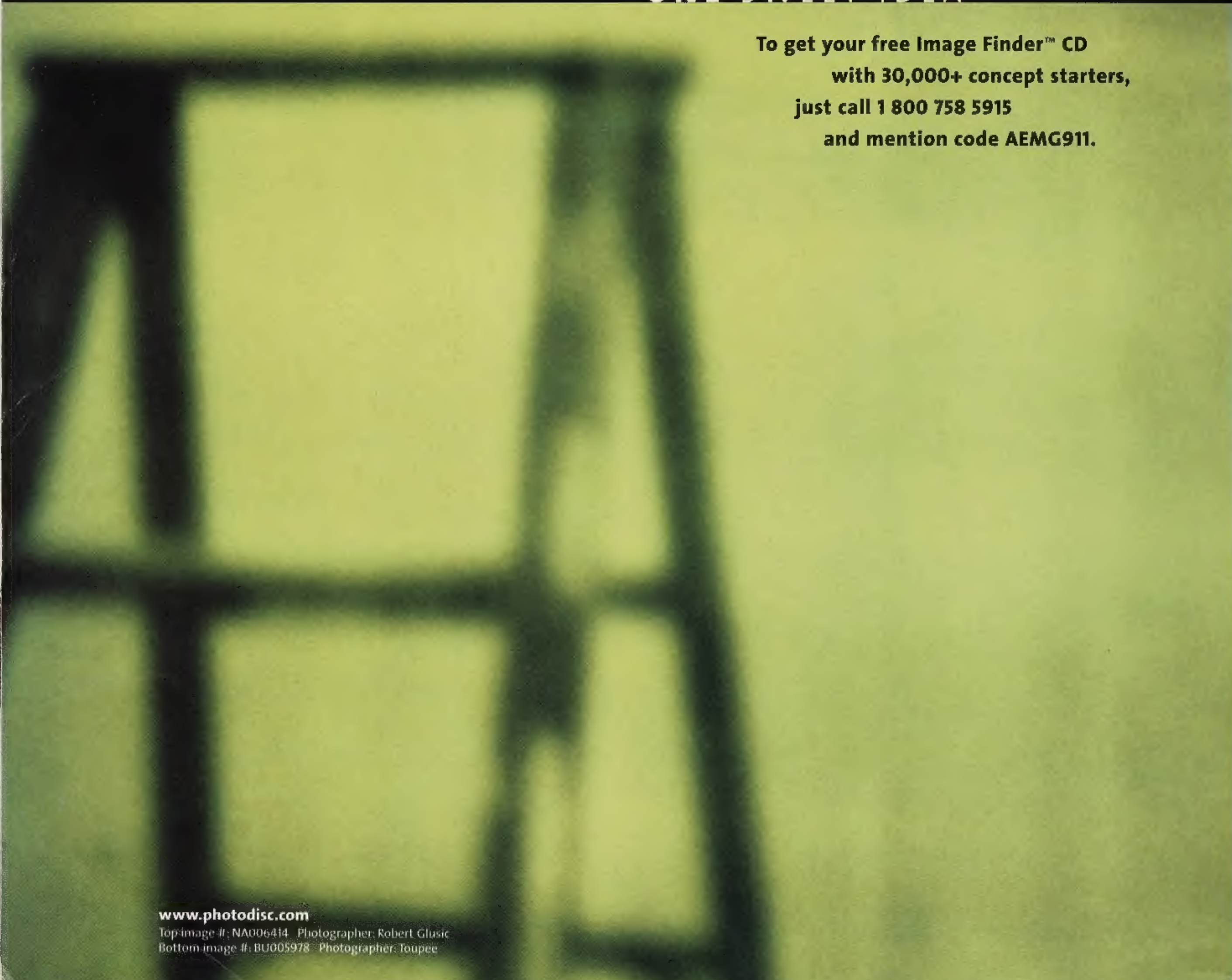


Motive.

Inspiration comes  
from lots of places.

Why not speed  
its arrival?

## ONE SWEET IDEA



To get your free Image Finder™ CD  
with 30,000+ concept starters,  
just call 1 800 758 5915  
and mention code AEMG911.